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# VUEWEEKLY

STYLE 2002: SPRING

PART ONE INSIDE

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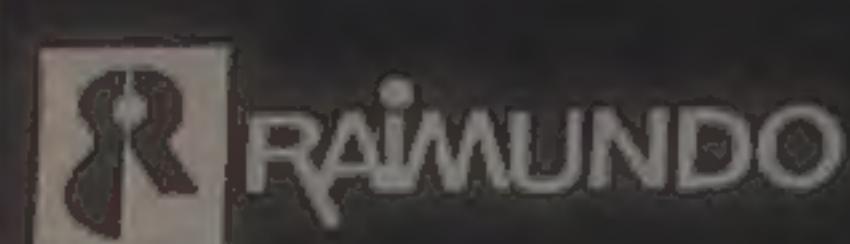
## MOVING PICTURES

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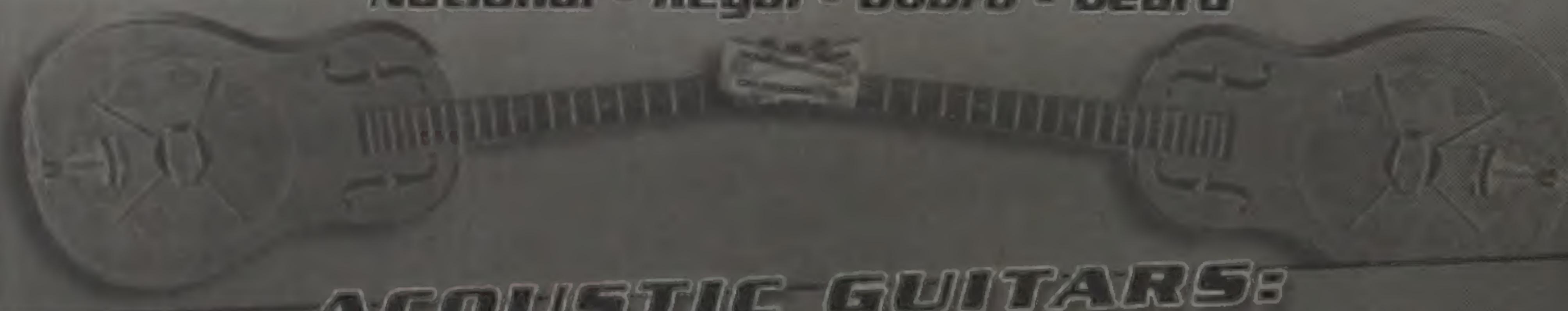
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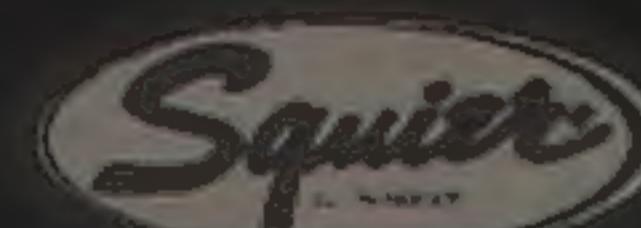
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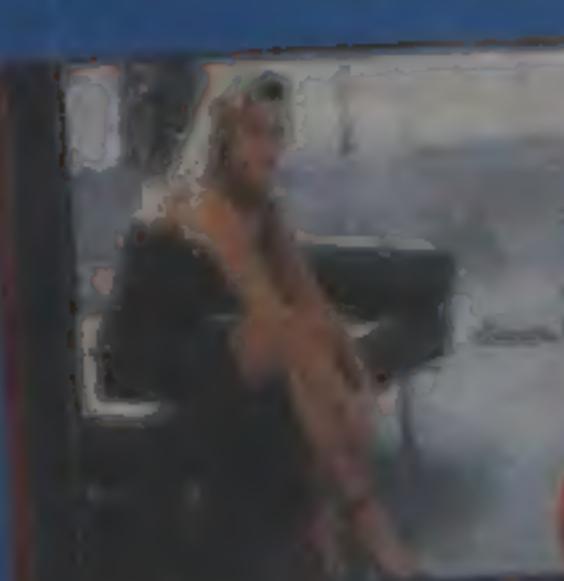
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DAVID USHER  
Morning Orbit  
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DIANA KRALL  
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Nominated for 3 Juno Awards.

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SLOAN  
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JANN ARDEN  
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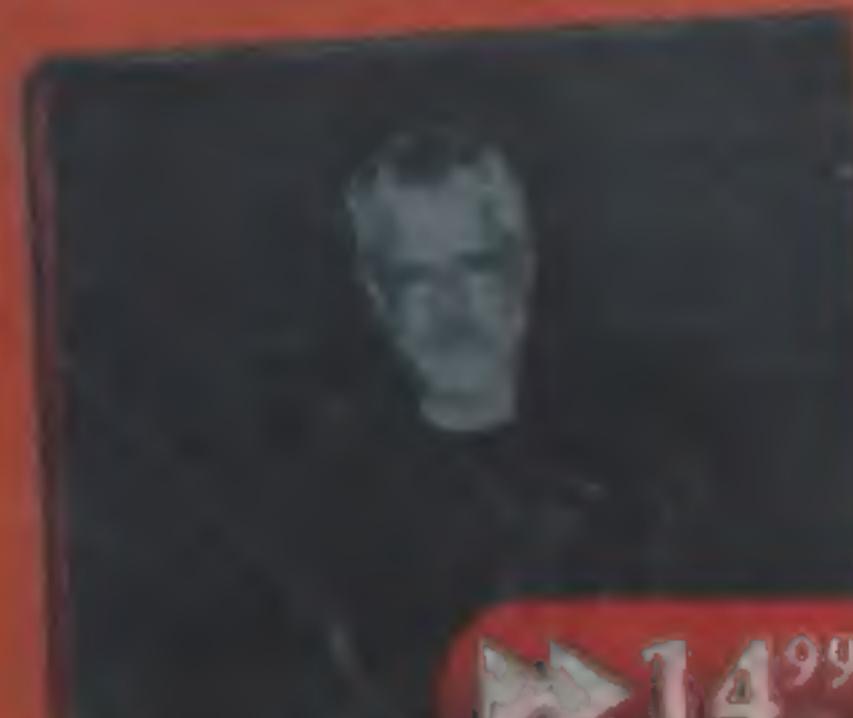
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## ? VUEfinder

11-APR. 17, 2002

## ON THE COVER:

Isn't it coincidental that one of the best films in the Moving Pictures Tour of Canadian Film is called *Inertia*? • 44

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Twilight of the metal gods: *Thee Knights in White Satan* fade to black • 35

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## Woodcraft, knot-tying... investing?

Why has Scouts Canada launched an "I Inve\$t" crest?

BY DAN RUBINSTEIN

Enrolling your kid in a scout troop has long been regarded as an investment in their future. All those campfires, jamborees and church basement gatherings teach Boy Scouts and Girl Scouts how to be self-reliant, how to explore the outdoors and how to work in groups. But Scout Canada's main focus is youth education, according to Ottawa-based director of communications Jennifer Austin, and investing in your kid's future these days means teaching your child how to, well, invest.

Last week, as part of its kickoff for National Investor Education Month, the Canadian Securities

Administrators (which represents the 13 provincial and territorial securities commissions) announced a unique partnership with Scouts Canada. They're teaming up to promote investor education with a new program, whereby Scouts (aged 11 to 14) and their older Venturer counterparts (aged 14 to 17) can earn "I Inve\$t" crests for completing one of five different financial activities. (That's not a typo. The "s" on the green-and-white crest is a dollar sign. It reads "J'Inve\$tit" in French.)

The country's 43,000 Scouts and Venturers can obtain the crest in several ways, although they can only sew it onto their camp blankets or hats, not their uniforms, because it's not (yet) a full-fledged badge. They can make a poster with information about how investment products like mutual funds or GICs work; they can choose a

company they're interested in (Scouts Canada's website suggests Nike, McDonald's or Disney as examples) and follow its stock for two weeks; they can write a paper explaining how compound interest differs from simple interest; they can interview an investment professional and ask questions like "How much money does someone in your position earn?"

## Boys' Life meets Forbes

While just an optional activity, not a core Scouts Canada program—those focus on citizenship, leadership, personal development and outdoor skills—the investing crest is attracting significant media attention. Since "I Inve\$t" was unveiled, Austin's office has fielded calls from throughout North America, including ABC News outlets in New York and Chicago and

the Bloomberg financial news wire. ("We're not accustomed to getting calls from financial media," she says.)

"It fits [our mandate] because we're an organization that focuses on educating youth and preparing them for later life," Austin says about the program, which won't be in full swing until September and may include talk about ethical investments. "Learning to survive in the wilderness and the skills and values associated with the outdoors are important. This is another thing that's important for youth as they grow up. Not everybody has to play the stock market, but it's important to know something about it." No money will change hands, she stresses: "These are youth. That would be up to their parents."

The Canadian Securities Administrators came up with this idea and approached Scouts Canada a few

SEE PAGE 6

John Humphrey Centre for Peace and Human Rights

## Human Rights as Global Security

"Human Rights as Global Security: Future Directions" A Symposium to Commemorate the 20th Anniversary of the Canadian Charter of Rights and Freedoms.

April 25-26, 2002, Edmonton, Alberta  
TELUS Centre, 87 Avenue & 111 Street, University of Alberta

Speakers include: Warren Allmand, Sheila Day, Madame Justice Sheila Gravelle, Kathleen Mahoney, Sharon McMurtry, Prime Chief Bob Heavyeyes, William Rees, and Jaya Sankar.

Exhibit Opening in Conjunction with the Symposium:  
"Citizen of the World: John Peters Humphrey and the Universal Declaration of Human Rights," April 25-May 3, 2002, TELLUS Centre, Courtesy of McGill University Archives.

For more information on the symposium, or to register, log on to our web site: [www.johnhumphreycentre.org](http://www.johnhumphreycentre.org) or call Julie at (780) 463-2036

John Humphrey Centre  
for Peace and Human Rights  
pour la paix et les droits de l'homme

Special thanks to Canadian Heritage, Government of Alberta, Government of Canada, Department of Justice Canada, Human Rights Commission, Canadian Museum of Human Rights, and the University of Alberta.



# Big Headache, bad experience

## Think twice before taking that Superstore job!

I used to work at Superstore — and I was bagged at the end of every shift. They pushed us around and promised raises that we never got. And when I was sick, they told me to "take a pill" and come in to work anyway.

Eventually, I got tired of being treated without respect — so I quit.

Now I hear that my friends who still work at Superstore are talking about striking. They say they've been pushed too far.

So what's the company doing? Instead of listening and trying to find a compromise, Superstore is insulting its employees by offering their jobs to anyone who will take them. Talk about bad management!

So if you're thinking of taking a job at Superstore — think again. There are better jobs out there — with employers who will pay you more and treat you better.

Don't work at Superstore until this mess is over. It's just not worth the hassle.



## Hey Superstore, all we're asking for is a little respect!

A message from the United Food and Commercial Workers, Local 401

# VUE WEEKLY

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## MEDIA JUNGLE



insight into  
the hype  
machine

BY DAN RUBINSTEIN

### GRI springer

Man, that Damian Miller has everything! He's ruggedly handsome and extremely photogenic, he gets to trek and camp in some stunningly beautiful, remote places and he has a cool job working on rural solar energy projects in the developing world. Oh, goodness, I don't know Damian Miller personally. I've only seen him on TV. Hey, maybe you've seen him too. All outdoorsy and down to earth, he says pithy things like "Almost half of our energy could one day come from renewable sources" as he gazes yearningly over sun-splashed canyon vistas. Only at the end of the commercials do we learn who Miller works for—Shell.

The Shell Canada website ([www.shellcanada.com](http://www.shellcanada.com)), in its well-stocked barrel of information about the company's environmental and sustainability projects, features a bio of Miller. (Look past the lead item in the What's New ledger, which is about Shell giving money to the Nature Conservancy of Canada, and you'll see a link to a section about how the corporation is showcasing sustainable development in a national campaign.) Miller, it turns out, is a Cambridge grad with a Ph.D. in management studies and public policy who now works with Shell International Renewables when he's not serving as a poster boy for the TV campaign. "I want people in Shell to take note that a solar business in developing coun-

tries can be profitable," he says in a Q&A on the website. "Although the profits may be small to begin, I believe that the mere fact that the business can sustain itself in the marketplace will give solar power a newfound credibility among business circles."

Well said, Damian. Your credentials look impeccable, your work experience in India and Sri Lanka sounds fascinating, and you really seem to know your stuff. But one question, Damian: I know you're part of Shell's multimillion dollar renewable energy efforts, yet how much of that money is actually spent on projects like the ones you're shepherding—and how much is spent trying to convince politicians, regulators and consumers that your bosses are doing the right thing?

Corporate "greenwashing" is by no means a new phenomenon. As soon as environmental and social justice groups realized they could

### How much of that money is actually spent on projects like the ones you're shepherding—and how much is spent trying to convince politicians, regulators and consumers that your bosses are doing the right thing?

be crafty and use media to draw attention to unsustainable and unethical business practices, companies figured they could do the same thing. Except their budgets are generally exponentially larger, so their campaigns are usually significantly more effective, because it's easier to buy publicity than earn it. Today, however, governments, investors, activists and accountants are clamouring for accurate news about what companies like Shell are really doing to and for the environment and the people who live along their pipelines. So a consortium of powerful international bodies is finally putting some serious energy into developing standardized guidelines for reporting the economic, environmental and social performance of corporations.

Developed by the Coalition for

Environmentally Responsible Economies (a leading American coalition of environmental, investor and advocacy groups that goes by the acronym CERES) and the United Nations Environment Programme, the Global Reporting Initiative (or GRI) is being established as a permanent, independent, international entity with a multi-stakeholder governance structure. Its core mission, according to CERES ([www.ceres.org](http://www.ceres.org)), will be the maintenance, enhancement and dissemination of a set of "sustainability reporting guidelines" through a process of ongoing consultation and stakeholder engagement.

What does all this mumbo jumbo mean? Well, after five years of planning, the GRI was formally inaugurated at UN headquarters in New York last week. The guidelines contain more than 90 indicators of environmental, social and economic performance, including greenhouse

gas emissions, waste management, human rights and child labour, corruption and political contributions, customer data protection and supplier contracts. They've already been tested by some of the world's largest corporations, like General Motors and Nokia, and according to CERES executive director Robert Massie they have the potential to bring the rigour of financial disclosure to sustainability reporting. "The world will not tolerate the dumping of carbon dioxide into the atmosphere forever," he said in an interview with the *Financial Times*. "There will be a cost assigned to it. Knowing which companies produce more is directly relevant to the likely burden on their future revenue stream."

Although they're voluntary and still evolving—a verification guide will

be published in June, for instance—the guidelines are winning praise from corporate types who see the GRI as a way to cut through jurisdiction inconsistencies. "All sorts of people—ethical investors, NGOs and governments—are asking companies for information and they all want it in their own format," former Shell chairman (and one of the GRI's 14 directors) Mark Moody-Stuart said to the *Times*. "If companies can say, 'We'll give you the information but in the GRI's standard format,' hopefully everyone will accept [that]."

Not only will the GRI make it easier for governments and other monitors to ascertain whether companies are truly trying to reduce their ecological and social footprints, Moody-Stuart believes, but it will also make the reporting process simpler for corporations. And if compliance is easy and profits are at risk because investors want to see this information before opening their wallets, the GRI could garner widespread adherence. Forestry companies often need independent environmental certification for many of the products they sell nowadays, for example; otherwise retailers might refuse to carry the goods in fear of damaging consumer pressure. The GRI could have the same type of impact, only on a much larger scale.

It'll be years before the GRI's effectiveness can be properly gauged. The initiative could conceivably turn into another tool in the greenwashing arsenal. But it has potential and there seems to be a genuine interest in making it work among both corporations and sustainability advocates. CERES has even opted to base the GRI in Europe, likely the Netherlands, not the U.S., Massie says, because America isn't an appropriate home for a "globally inclusive" organization.

I hope there's a place for people like Shell's Damian Miller within this new world of corporate accountability. I hope he's not just another pretty face helping his employers look good. ☺

## Scouts

Continued from page 4

months ago. "With accurate financial materials so much a concern these days, investors need information that they can trust, delivered in ways that they can easily relate to," CSA chair Doug Hyndman said in a release. "We have found that youth like financial information and issues delivered by their peers." And Scouts Canada has found that it's had to adapt in recent years, adding badges in snowboarding and computer knowledge, for instance, to reflect a changing society. (To make its Scout Family Care Badge and the Cub Family Helper Badge more pertinent to the real world, the organization even signed a deal with Tide. Just call the company's toll-free number and they'll send you a couple of free sample boxes of detergent and a "Laundry Tips" booklet.)

"We're trying to be very flexible and move with the times," says Austin. "We're trying to move with the times." ☺

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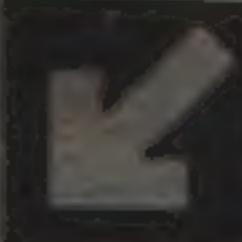
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# VUE NEWS

## PROTESTS

### Students take a march break

EDMONTON—They may have missed a few days of classes during the teachers' strike, but hundreds of local students are still sharp enough to breeze through a grown-up version of connect the dots.

Confronted with the loss of school sports and other extracurricular activities, voluntary services withdrawn by teachers in their ongoing labour dispute, students struck out at the source of their anger last week. Not the teachers who are depriving them of their fun, but the provincial government that has forced the teachers' hands.

Even though Ralph Klein's spokesman Gordon Turtle insisted this mess is the teachers' fault, not the government's, more than 500 students held an anti-government rally at the legislature (one day before federal health minister Anne McLellan released a report saying young people should be more active—although she's referring to health and obesity). Holding up signs reading "De-Klein" and "Everytime R. Klein Lies He Grows A Chin," students chanted and banged on the doors. "We want the Alberta Teachers' Association and the government to settle on the ATA's terms because they know what the education system needs," one teen, Rachel Culbertson, said to the *Edmonton Journal*.

The protest was arranged via a widespread e-mail campaign and had no identifiable leaders. Students must have seen how other recent rallies in the legislative plaza, like the anti-Bill 11 rallies, made noise and drew media attention to the issues. No matter what the province does, simplified Grade 12 exams and all, Alberta's students are still learning. —DAN RUBINSTEIN

## MONEY

### Banks for nothing

OTTAWA—Are you tired of the way your financial institution nickel and dimes your accounts? Well, so is the federal government. Industry Canada has just released its 2002 annual report on the cost of banking in Canada, and it's especially worried about the number of Canadians who are willing to pay the \$1-to-\$3 service charges to use the "white label" bank machines that have cropped up at convenience stores, restaurants and bars across the country.

According to the study, 35 per cent of all Canadians use the white-label machines, while just under 10 per cent admit to using them more than six times a month. That means these service charges are sucking tens of millions of dollars out of the accounts of Canadians—and the economy—on an annual basis. The report



also shows that just over half of all Canadians do not regularly use their "home" bank's ATMs; they'll just use whatever machine comes along first.

While the banks have dropped fees on basic savings accounts thanks to a 2000 agreement with the feds to offer basic banking services at lower rates, Industry Canada warns that those who hold balances of less than \$1,000 and use other accounts can expect fees to be driven up.

Who leads the way? The two biggest service-charge gougers cited in the report were the CIBC, which averaged an \$11.70 raise in service charges for accounts less than \$1,000, while the newly-merged TD Canada Trust upped fees an average of \$10.95 per convenience account in that under-\$1,000 balance category. Laurentian Bank was the third cited bank, but their raises were nowhere near as large as the two members of the big five chartered banks. Obviously, in the case of TD Canada Trust, the merger doesn't mean more convenience for consumers—it means an excuse to fees. Buyer beware. —STEVEN SANDOR

## ENVIRONMENT

### Sulph analysis?

CALGARY—Sour gas is bad for your health. But scientists and the oil and gas industry don't know how much sour gas, or hydrogen sulphide, is too much. So they're setting up some unprecedented tests involving airtight chambers and paid human volunteers to figure out the safety threshold.

"There's no information out there to show what kind of impacts you might expect to see at low levels of hydrogen sulphide," Gary Webster, the manager of environment, health and safety for the Calgary-based Canadian Association of Petroleum Producers, said to *Edmonton business*. "This is the first study that I'm aware of that has actually applied low levels of hydrogen sulphide to humans."

CAPP has chipped in \$100,000 to help fund the tests, which are scheduled for next fall at university-run laboratories in New York state and have an initial budget of more than \$2 million. Most of the funding is coming from the American Petroleum Institute; sour gas poisoning is a big litigious issue in the United States, where workers regularly file lawsuits over occupational exposure and people who live downwind from emission sources are starting to seek compensation.

Sour gas is also an important issue in Alberta, of course, where leaks and intentional flaring at wells, refineries and other oilfield facilities are blamed for everything from flu-like symptoms to miscarriages. A \$19.3 million western Canadian report was supposed to look at the effects of flaring on humans and animals, but Alberta Health decided a couple of months ago to scrap the human health component. Martha Kosluch, a Rocky Mountain House veterinarian and environmentalist, thinks the results of this new study could be useful if a diverse group of human test subjects is selected. "If all they're going to pick are healthy male adults that have never had a reaction, then the chances are they may not see anything," she told *Business Edge*, "or they'll see very minor effects that they're call just a nuisance." —DAN RUBINSTEIN

### White House caught red-handed appropriating green money

WASHINGTON—The Bush administration has found a clever new use for its Energy Department's solar and renewable energy and energy conservation budgets.

Documents obtained under court order by Reuters recently revealed how thousands of dollars earmarked for green projects were spent to produce 10,000 copies of last year's 170-page, pro-fossil fuel White House energy plan. In addition to the \$135,615 (all figures in U.S. funds) spent on the copies, \$1,317.39 was usurped to

make "briefing boards" illustrating the plan and \$176.40 was taken to help send White House energy task force director Andrew Lundquist to Alaska to promote Bush energy policies that call for oil drilling in the state's Arctic National Wildlife Refuge. "Conservation may be a sign of personal virtue," vice-president Dick Cheney has been quoted as saying, "but it is not a sufficient basis for a sound, comprehensive energy policy." —DAN RUBINSTEIN

## G8 SUMMIT

### Starhawk: Insurrection

EDMONTON—As the G8 summit on June 26 and 27 in Kananaskis draws closer, a flurry of activities are being held to help Alberta activists and concerned citizens voice effective, educated dissent.

On Tuesday, April 16, noted American eco-feminist, author and street-level activist Starhawk will deliver a talk called "Envisioning Global Justice" at the Queen Alexandra Hall (10425 University Avenue) from 7 to 10 p.m. It will examine how the world sought by the social justice movement would differ from the world being built by the corporations and governments behind globalization. One day later, same time, same location, Starhawk will lead a workshop entitled "Magical Activism, Organizing and Strategic Thinking and Preparing for Action."

These events, and many others coming up over the next few weeks, will serve as preparation for the Kananaskis Solidarity Village, a "festival of resistance" being set up from June 21 to 28 on Stoney First Nation land near the foothills resort site where world leaders will be meet. The village will serve as a base for teach-ins, workshops, art, music and indie media coverage of the summit.

For more information, go to [solidarityvillage.cjb.net](http://solidarityvillage.cjb.net). And read *Vue Weekly* over the next couple of months for detailed G8 news and opinion. —DAN RUBINSTEIN

# VUEpoint

By DAN RUBINSTEIN

### Hall monitor

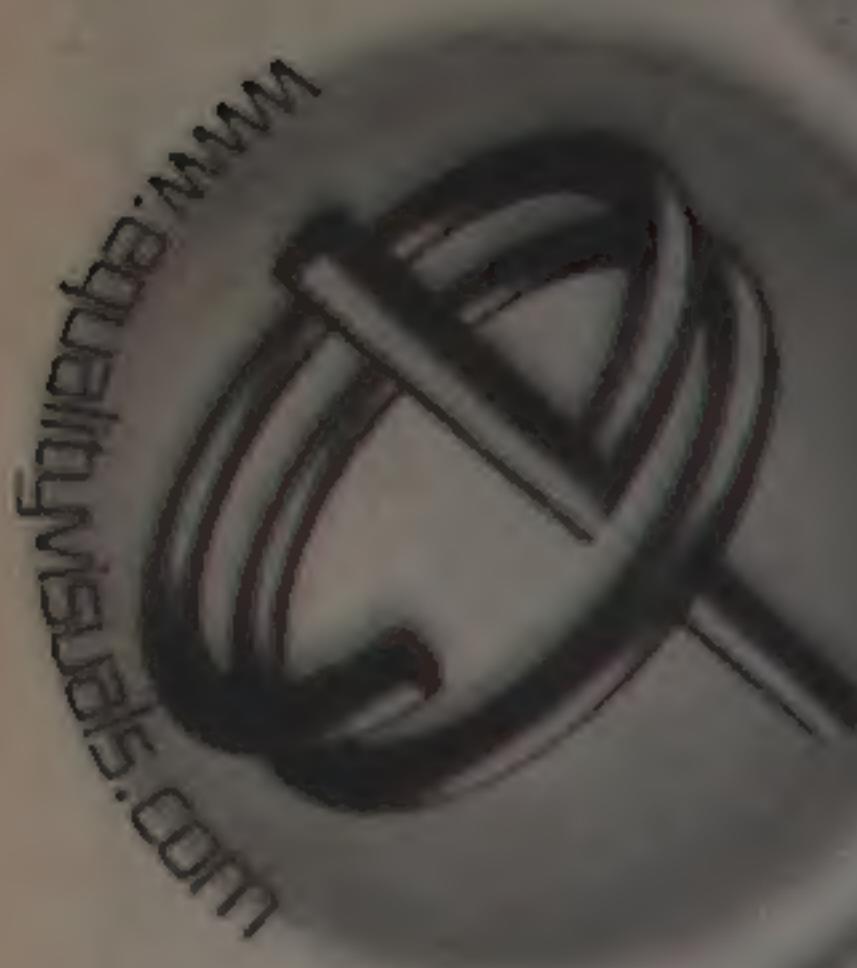
Marc Hall sounds like a typical Canadian teen. He's 17 years old and wants to take a date to his high school prom in Oshawa, Ontario. The prom is important to Hall because it represents the end of his high school years, one of the last times he and his friends will all be together. Except Hall happens to be gay. And the school he attends, Monsignor John Pereyma Catholic Secondary School, is a religious institution.

Hall's struggle for permission to bring his boyfriend to the prom has been attracting media attention since mid-March. Politicians like Ontario NDP leader Howard Hampton and union heavyweights like Buzz Hargrove of the Canadian Auto Workers have taken up his cause. But Hall says he's not an activist. "I just want to be treated like a normal human being, because guess what... that is what I am," he wrote in a letter to his principal Mike Powers, maturely asking for approval to bring his date in advance because he was worried about being turned away at the door. "I mean, look at me, I'm not here to cause trouble. I have an 82 per cent average, a lot of friends, and a great family. I'm not one of those types of people to have a walkout and start a protest, even though a lot of my peers wanted me to do so."

But like the Alberta Tories' treatment of teachers in this province, the Durham District Catholic School Board has steadfastly forced Hall to fight for his rights. And at a packed meeting on Monday night, despite Hall's pleas about simply wanting to dance with his partner, the board voted unanimously to just say no. "The catechism accepts homosexuals as persons who should be treated like any other person... with respect, compassion and sensitivity," said board chairwoman Mary Ann Martin, utterly hypocritically. "At the same time, however, the catechism notes that homosexual behaviour is unacceptable and cannot be approved. We accept you, but we cannot condone or allow homosexual behaviour at a school function."

His modest intentions aside, Hall now feels compelled to continue a battle he didn't want to begin in the first place. He's taking his case to the Ontario Human Rights Commission and has a lawyer who'll represent him free of charge. Hall has also set up a website ([www.geocities.com/rights\\_and\\_freedoms](http://www.geocities.com/rights_and_freedoms)) on which he provides details and contact info for the school board or the school with complaints.

Mary Ann Martin maintains that the school board's decision to slam the door in Hall's face is "neither homophobic nor ignorant." She's right. It's both. ♦



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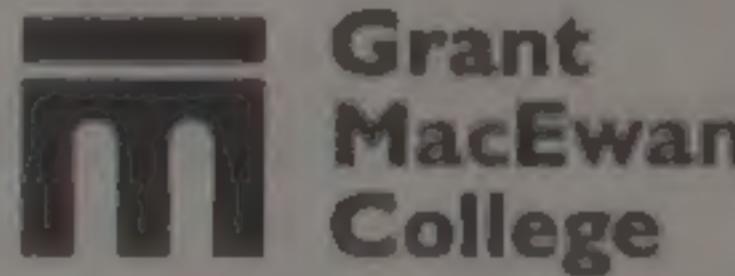
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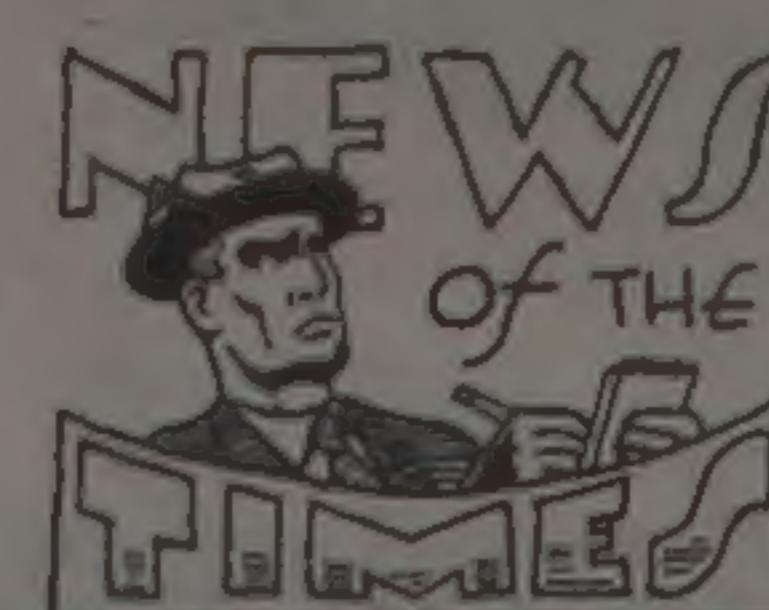
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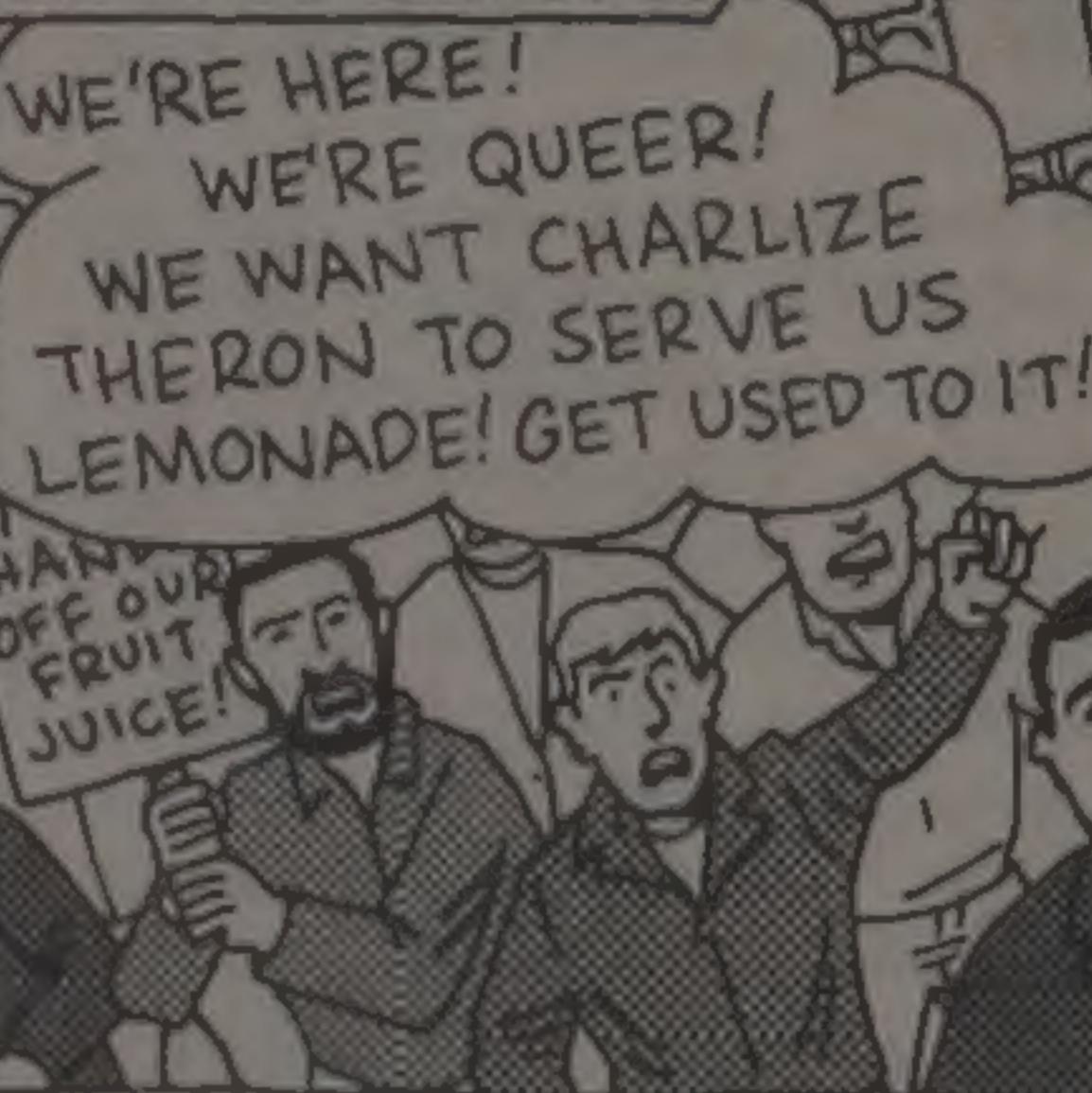


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# THREE DOLLAR BILL

truth and  
opinion  
about  
gay life

BY RICHARD BURNETT

## Play ball!

I love baseball. I really do. I love the smell of an old mitt, the feel of a ball's stitching rubbed hard against my skin, the delirious roar of the crowd as Canada's perennial Bad News Bears, the Montreal Expos, rally from behind in the bottom of the ninth like they did at their exciting Olympic Stadium home opener last week.

It was so amazing and fun to be there with my dad, who brought me to my first Expos home opener at Jarry Park when I was a kid. Now, some three decades later, we brought my dad's grandson, eight-year-old Skye, to his first—and probably last—Expos home opener.

But over a century of professional baseball tradition and history, in the city that introduced Montreal Royals Roberto Clemente (1954) and Jackie Robinson (1946), is just part of my life-long love affair with baseball. It's really the players themselves I love, their extraordinary bodies stretching for those breathtaking plays of the week.

It's those strong, steady men who play the game day after day who make baseball the sexiest sport in the world.

I remember, for instance, sitting in the Big O Catcher's Club behind home plate at an Expos game some years ago explaining my baseball fetish to my dad. We were so close to the visitors' batting circle you could spit on the players. Several innings and cups of beer into the game, Dad expounded on the glory of the Baseball Hall of Fame in Cooperstown, New York, as then-Dodger right-fielder Raul Mondesi was warming up, bending over and stretching while I checked out Mondesi's fleshy field of dreams.

"Let's go to the Hall of Fame for Father's Day," I gushed suddenly. "You're on," Dad said, just as Mondesi turned around and raised his hand as if he were holding a beer, to toast my old man. I realized that if Mondesi had heard everything, he probably knew I'd been checking out his ass.

So, I thought, this being the Expos' final season in Montreal, let us celebrate baseball's stunning boys of summer and update old baseball sex metaphors ("first base" for kissing, "second base" for copping a feel, et cetera). Let's expand and revamp them for sports-minded queers like myself: an "inside-the-park home run" for oral sex; "ground rule double" for no sex because no condom; "error" for a broken rubber; "balk" for premature ejaculation; "pine tar" for lubricant; "relief pitcher" for dildo; "seventh-inning stretch" for a position change; "foul tip" for an STD; "rookie" for virgin; "bases loaded" for a three-way and a "grand slam" for sex four times in one day.

Who knew when I was a five-year-old kid leaning over the railing between

home plate and the dugout at Jarry Park asking players for autographs that 30 years later my idea of fantasy baseball would include plenty more leaning over?

Turns out I'm a fabulous catcher.

The Expos have also had their fair share of gorgeous position players over the years: think 19-year-old blond twinkie Balor Moore in 1970 and, 20 years later, 6'1" studmuffin Delino DeShields, who liked to stretch his socks over his calves to honour the old Negro leagues; first baseman David Segui, who loved showing off his biceps; and current Expos poster boys, dreamy Javier Vazquez and right-field stallion Vladimir Guerrero.

While it's true my old Latino boyfriend Dennis was the spitting image of Expos great Dennis Martinez, I honestly have no idea which Montreal Royals or Expos players over the decades were gay. Not that it makes a difference. They were all beautiful in a sport where I believe athletes aspire to something approaching grace. Unlike football, hockey or boxing, baseball says nothing about the primal, untamed, innate beastliness of man. Rather, baseball shows men are as capable of control as they are of creating chaos. It's about unblinkingly fixing your eyes on a 95 mph fastball. It's the determination of fouling off one nasty slider after another.

That, in a nation that still prefers to worship its hockey legends, is what I love most about my baseball heroes and the truly heroic everyday men in my life.

Play ball! ☺

Check out filmmaker Robbie Hart's heart-wrenching TV doc *Nos Amours: The Saga of the Montreal Expos*, which airs on CBC NewsWorld, April 21 at 10 p.m.

## ADVERTORIAL

# Because we've all been there...

It's inevitable. Sooner or later, you've got to look at yourself in the mirror and say, "What am I really trying to do with my life?" Most of us go through the same battery of questions at some point in our lives. Especially after a hard day wiping tables, folding clothes, selling people stuff they don't really need.

Let me know if this sounds familiar. You're at work, scrambling to get out for the night. It's been a hectic day, but you're handling it well. You're used to it. It's quiet now. You've been doing this so long that your hands know the routine, so your brain shuts down for a little while. Suddenly, you hear some faint voices in the background. They sound familiar. Not that you recognize the voices, but the pattern. You've heard it so many times before.

Animated.

Excited.

Angry.

As you pull yourself up from the stack of clothes in front of you, the mantra returns to your forethought:

The customer is always right.

The customer is always right.

And for one exasperating moment before you reach those disembodied voices, a new thought crystallizes. "Why am I still here?" In tiny shards, that thought rains all over you, scratching your glib reality of contentment.

The customer is always right.

You never pictured yourself here. Doing this. Still.

Now what?

On Wednesday, April 3, Grant MacEwan College hosted its first annual

Career Night, a chance for prospective students to ask questions about careers in health, business, human services and IT. Nearly 2,000 people came to the City Centre Campus that night to talk with program staff, industry experts, current students and alumni. And what happened? People came away with fantastic ideas about their future. Here are some highlights.

### Pin down a career in Acupuncture

Students and instructors from this unique diploma program were on hand to answer questions and provide free samples all night long. For thousands of years, acupuncture and traditional Chinese medicine have been used to diagnose and treat a wide range of diseases and disorders. Not just about needles, acupuncture involves a variety of techniques to stimulate pressure points and increase the flow of energy along acupuncture meridians. Like many of MacEwan's career programs, the Acupuncture program is unique in western Canada, offering grads a wide range of career options.

### Take a tour through the travel program

This event-within-an-event sparked some interesting reactions. Students dressed in ethnic garb (from Dutch shoes to kimonos to beach-bum attire) roamed throughout the college to gather people for a trip of a lifetime. Once at the classroom—converted to a boarding

gate—they were greeted by a security officer and promptly frisked. (What with security measures these days, this was a necessary precaution.) Then from the boarding gate to the destination, including such exotic locales as Amsterdam, Seoul, Honolulu, Mexico City. Zealous adventurers were thrilled with an opportunity to travel. Even more thrilling? Seeing how excited students and staff of the program are. Sometimes, it's unbelievable to see people who sincerely love what they do for a living.

So finish mopping the floor. Give the espresso machine one final wipe. Tuck the till tape away in the drawer, turn off the lights, and by all means, don't forget to lock up.

But tomorrow morning, when the alarm clock goes off with a scream and you can't tell if it's coming from the clock itself or from deep inside your brain...

Pick up the phone and call MacEwan. Turn on your computer and go to [www.macewan.ca](http://www.macewan.ca). We can help you get out of that apron and into a dynamic, rewarding, fulfilling career. Seriously.

### Career Night's gone for another year...

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Room 128, MacEwan South Campus  
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# lifestyle

## A well-furnished womb

During pregnancy, watching your health is crucial

BY SIBYLLE PREUSCHAT

When there's a baby growing in your belly, you know it's time to make some adjustments. The stunning reality is that everything you do, everything you think, eat, dream or dance will become part of the psychic and physical reality of that precious creature within you. As the experts say, you have to raise your child from conception on.

Don't feed your baby cigarettes and alcohol, and fork over plenty of protein, whole grains, veggies and fruits through the placenta. Also, maintain the small one's watery home by loading up on fluids to the tune of one to two litres of water a day. (Avoid the tap version; research shows those who drink filtered or bottled water have a lower miscarriage rate.)

This is not the time to experiment with herbal remedies that aren't specifically intended for pregnancy, and you will find that most aren't. It's not the moment, either, to be skeptical about mainstream medicine—you need those regular visits to the doctor. A small percentage of women come down with pre-eclampsia, or toxemia of pregnancy, a potentially lethal condition that can be symptom-free. Doctors will ensure you take folic acid if you need it and do blood

tests to determine if you're iron-deficient.

But definitely incorporate the wise admonitions of midwives and nutritionists. If you're vegan, you need vitamin B-12 supplements to ensure your child doesn't suffer neurological damage. Morning sickness can be a sign of vitamin B-6 deficiency. Taking 30 to 75 milligrams daily along with frequent small meals high in protein often helps resolve nausea. An iron-free multivitamin-and-mineral formula should cover the rest of your B vitamin needs. If you end up needing iron, stick to iron aspartate or ferrous succinate.

### health

A further option for treating discomfort such as heartburn, headaches, insomnia or constipation is homeopathy. It's considered completely safe during pregnancy. Finally, if anything in your life is stressing you out, now is the moment to deal with it. Cool out. Nothing matters as much as the psychic state of your unborn child. The latest research indicates that chronic high levels of stress hormones coming in from the mother can actually interfere with a growing baby's brain.

### Fertile advice

Here are some comments from a variety of experts about staying healthy during pregnancy:

"The most important thing for parents to realize is that the unborn child

is already forming his or her personality—there is a little child in there, not a clump of cells. It really matters how parents treat themselves, each other and their baby. Talk, sing, dance and play with your unborn child." —THOMAS VERNY, M.D., AUTHOR, *THE SECRET LIFE OF THE UNBORN CHILD AND TOMORROW'S BABY*

"A high proportion of babies end up in a posterior position, which is not good for birth. Squat or sit in a forward-leaning position (supporting yourself with pillows) as much as possible to prevent this. Homeopathy and acupuncture have been used to move a baby that's in the wrong position. Evening primrose oil helps the cervix soften. Toward the end of pregnancy, use about 500 to 1,000 milligrams daily." —JAN TEEVAN, REGISTERED MIDWIFE

"I recommend that pregnant women indulge cravings, but craving a lot of sweets can be a sign that your body requires protein. Nettle tea is safe to drink throughout pregnancy. It contains vitamin K, which helps prevent hemorrhage and miscarriage. Drink two to three cups daily. If you're using blood thinners, though, you need to stay away from vitamin K. Taken in the last six weeks of pregnancy, raspberry leaf tea helps prepare for labour." —JUDITH FIORE, NATUROPATH

"In pregnancy, the ligaments become lax and the body tightens the muscles in response, so stretching is important. Pregnancy stresses your feet. Soak them in Epsom salts and massage them by rolling them on a tennis ball." —JUDY ADLER, CHIROPRACTOR

## MOBY LIVES

cutting edge literature

BY DENNIS LOY JOHNSON

### Intimate relations

To most people, it must seem like a no-brainer: which is better, an independent bookstore or a chain bookstore? Whichever one has the book you want at the lowest price, natch.

And a January survey by *Consumer Reports* found that indeed, most people felt they got a better deal price-wise at chains or equally giant online booksellers. But that survey also found that independent bookstores generated a higher level of customer satisfaction than even the cheapest chain retailer. In fact, independents scored "on a par with the highest-rated stores from any survey we've done in recent years," said the magazine. (It also noted, by the way, that chains had "quietly hiked prices by reducing discounts.")

Of course, if buying books were the same as buying widgets—an experience where price was all that mattered—then there would be no need to note that chains have eroded our expectations of customer service. But buying books is different from buying widgets—as the surveys indicate people believe—and lowered expectations in a bookstore represents a kind of lowering of your intellectual rigour.

But that's just one way to see the which-is-better question as a gross simplification. And in understanding that, we also get some sense of how much of what goes on in book retailing is microcosmic of what's going on in the greater society.

Take a current legal case that you probably haven't heard about (which is microcosmic of mainstream media cov-

erage of conglomerate North America, but that's another column—although I must point out the irony that the plaintiff in the case is the brother of the late CBS newsman Charles Kuralt). Walter Kuralt, owner of a bankrupt mini-chain called Intimate Bookshops, is suing the U.S. mega-chains Borders and Barnes & Noble for illegal activities—such as demanding secret discounts from publishers—that gave them an unfair advantage in the marketplace.

Sound familiar? Well, it didn't get much coverage either, but in another case last year, the American Booksellers Association and 26 independent bookstores sued the chains for the same thing. But that suit—years in the making—ground to a halt when the judge ruled the independents couldn't collect damages even if they proved their case, because it was impossible to determine the dollar value of any harm done. Already outspent and with a doubtless lengthy appeals process before them, the independents settled for enough to cover their legal fees and claimed moral victory.

But the decision, or lack thereof, begged not only the actual question—do the chains engage in illegal practices?—it also rendered unanswerable still larger questions that get at the heart of life in contemporary democracy. To wit, is it wrong for the chains, victors in the marketplace after all, to throw their weight around like that? Isn't that—as the judge observed at one point—"what capitalism is all about"? Or is it about competition and choice driving commerce? In essence: is bigger better?

Well, the Intimate case provides a second chance for answers. Walter Kuralt doesn't seem about to settle, and as a *Publishers Weekly* report observed, "When it comes to juicy allegations," his case "takes second place to no one."

In a memorandum filed to counter the chains' request for a dismissal, Kuralt's attorney, Carl Person, outlined Kuralt's charges that the chains strong-armed publishers into providing a 60 per cent discount off the cover price—as compared to the 40 to 46 per cent discounts smaller booksellers like Intimate were limited to. (Remember

SEE NEXT PAGE

# Mind, Body & Soul

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IN THE  
BOX

## The Elephant and Castle on Whyte's

BY DAVID DICENZO  
AND JOHN TURNER

This week, Vue press box fixtures John and Dave discuss the race of a lifetime in the NHL's Western Conference. Is there a possibility that the big guns would rather not have our boys participate in the playoffs? Is there a big-market conspiracy in the making? Maybe not, but the tension is unreal. The Oil could actually finish with 93 points, just like last year, and have to book early tee times anyway. Margin for error? None.

**Dave:** As if the mini-road trip to Cali wasn't bad enough, I came home on Tuesday to check some scores, only to find that the night could not have gone any worse for the Oil—and they weren't even playing. St. Louis wins. Phoenix does the same. And Vancouver pulls one out against the Avalanche. I'm no Champ, but I was gonna lose it.

**John:** Edmonton needed two points from the weekend to stay in control of their destiny but they only managed one—now they'll need some help. So why are teams like the defending Stanley Cup champions, the Avalanche, losing games to teams like Vancouver?

**Dave:** Yeah, why?

**John:** Here's my theory.

**Dave:** This should be good.

**John:** Former Oiler assistant and present Detroit scout Bob McCammon has said that Detroit doesn't

want to face Edmonton in the first round. Colorado still remembers what the Oil did to them in the first round four years ago and knows what a handful this team can be.

**Dave:** I'm not sure I understand how that translates to Colorado losses against Vancouver. The Avs can't finish first, so it's not like they're gonna sneak into the one seed and have to play Edmonton, if we were to make it.

**John:** Listen. After last year's meeting with the Oil, Stars coach Ken Hitchcock said they had nothing left for the next round against St. Louis and they were swept. Interesting, eh?

**Dave:** Oh. So you're saying that teams like Colorado and Detroit would rather the Oil not be in the playoffs at all, so best to tank a game to the Canuckleheads so they scoop the eight spot. I'm not exactly sure about that one.

**John:** For the odd Vancouver fan who may be reading this, Edmonton has a history of playoff success and Vancouver—well, maybe someday.

**Dave:** The thing is, we probably wouldn't even be talking about this if Edmonton had taken care of business on the west coast. I find it difficult to rail on a team that was unbeaten in nine and managed points in 10 straight when they were about to plummet into the pit of non-playoff-team hell. They showed some real parts getting a point out of L.A. But Friday really hurt. Bad.

**John:** Yeah, Edmonton's chances

of making the playoffs took a turn for the worse when they dropped two points to the Mighty Ducks of Anaheim. The Mighty Ducks? Sounds funny, doesn't it?

**Dave:** Not to me, dude.

**John:** But they've given more than just the Oil a hard time in the last week or two, tying Detroit and then following the win against Edmonton with a win against the Stars.

**Dave:** Go figure—Anaheim gets hot and plays spoiler. I woulda wagered a limb on that not happening. Your limb, not mine. But a limb nonetheless.

**John:** Thanks. The only thing that made the past few days tolerable is the fact that, barring a miracle, Dallas won't make the post-season.

**Dave:** See, that's how it was supposed to happen in my mind. Dallas and St. Louis could take their massive payrolls and limp into the off-season, while the Oil and Van slide in and take a run. Craig MacTavish was talking about possibilities earlier this week, indicating that because of the unbelievable parity heading into the playoffs, a team like Edmonton could do some real damage. That's why he wants in so bad. He actually said that Detroit resting guys could backfire, but I don't care about that at all if the Oilers don't make it. I don't know if my stomach's ready for the next few days.

**John:** It isn't over yet for the Oil, but the bottom line is that they can't lose another game.

**Dave:** Why the hell do you think my stomach's jumpy?

**John:** If they win all three, they could still finish ahead of St. Louis. If they lose even one then it's time to dig out the golf clubs. Keep your fingers crossed. ☺

But Kuralt doesn't stop there. He says the case is part of a "national disaster" resulting from "the Wal-Marts and Mega-Malls." What would happen, he goes on to ask, "if all national chain store companies were required to observe the law?"

If the judge doesn't dismiss the case, we may get a chance to find out the answer to what seems another simple but profound question. ☺

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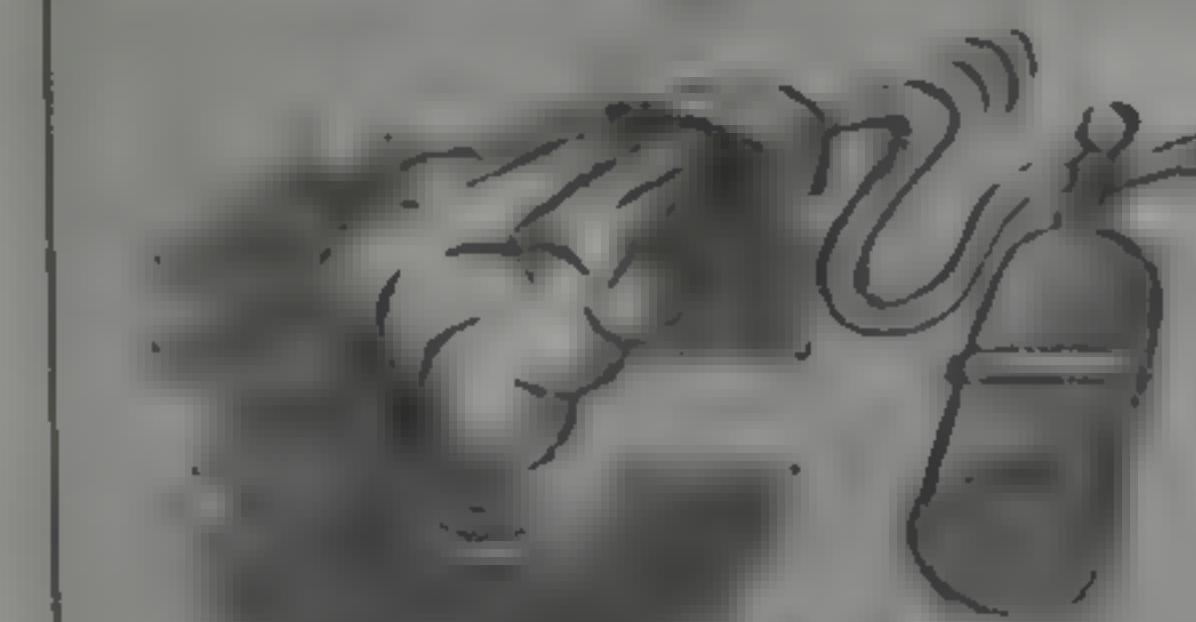
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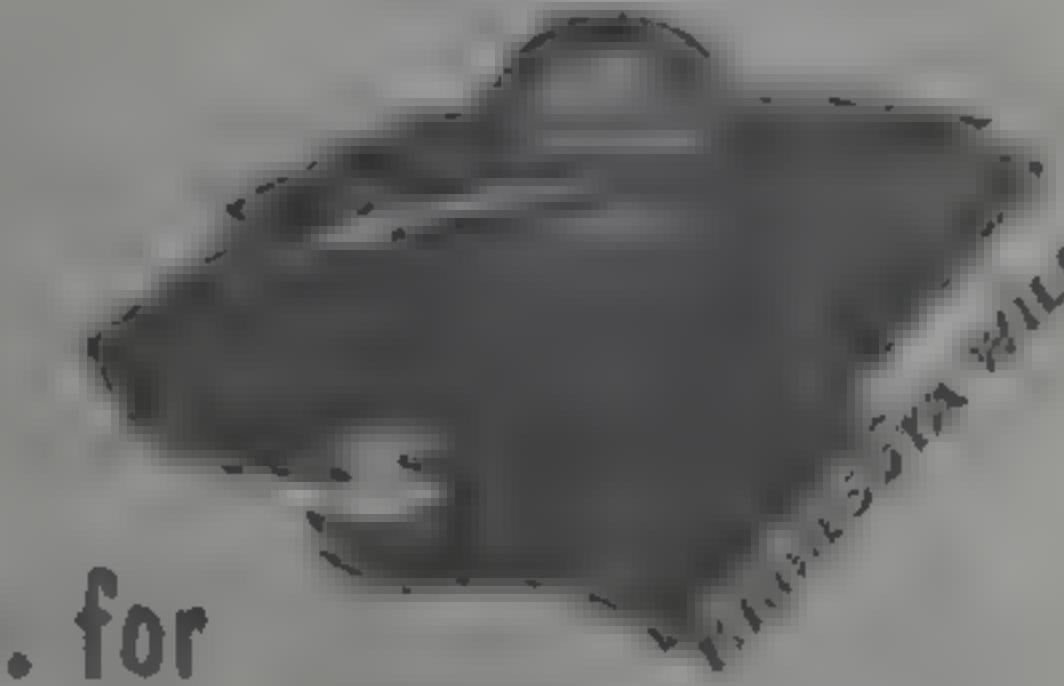


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# STYLING SPRING

PART ONE

VUEWEEKLY

# Spring theory

Spring's thin, flowing fashions whet appetite for spring weather to arrive

BY JULIANN WILDING

Though it's still not clear if spring will ever become a reality here in Edmonton, dressing the part can only bolster our hope that it will—while allowing us to look fresh and fashionable in the meantime. Have we not waited long enough, I ask you, to stop this crazy business of layering and bundling up, of wincing in pain instead of smiling prettily as we shiver and scurry (unable still to smoothly stroll) through the bleak slush of this everlasting winter? I've become sick of this city of naked trees—I want to see some naked legs and shoulders! Badly!

The most obvious trends appearing around the globe this spring seem almost tailor-made for a city with winters like ours: the look is a wholly anti-winter, screaming-for-a-sunny-paradise, "I want to lie on the beach and while the day away in the sunshine with my freckles and my lazy friends" kind of look. Everything is thin, flowing, falling-off-your-body sexy in a way that only sun and warmth can accommodate. A dramatic shift

in tone has swept through the major fashion houses and overcome most key designers; this year the transition from winter to spring is a dramatic and fairly profound one, as though everybody agreed to shift the lines and rebalance the silhouettes at the exact same time.

The dark, moody, slick, back-alley modern looks of the past season have been reversed—spring clothing reeks of optimism, sentimentality and high-drama detail. The gritty realism and in-your-face brashness of winter clothing has instantaneously evolved into high-

## fashion

concept, theatrical spring escapism. After winter's weight, everybody's looking for something lighter—far lighter. Gravity-defyingly light. Fabric is detailed, luxe, richly textured and romantic, or lighter than air, with parachute layers blowing and puffing in the breeze. Popular looks include slouchy, rumpled-sheets bedroom chic; old-fashioned, folk-festival floral innocence; patchwork, faded-paisley boho-hippie; and soft, angelic, delicately refined femininity.

### The blizzard of gauze

The fabrics being used in this spring's designs have a lot to do

with the dramatic impact of the looks that are suddenly emerging. Gauzy, pale lace interpolated with pleats or panels of flat fabrics (or layered with other lace or smooth fabrics) is showing up in skirts, underskirts, dresses and tops. Layers of embroidered silk, ethnic prints with beading, gold-threaded boucle and other lavishly jeweled fabric create a regal/baby-doll, gold-lace/flower-child appearance. Cotton voile and macramé revive aspects of hippiedom, intricate patterns and crazy prints give off a "beatnik meets city slicker" vibe, and everything everywhere is flowy, swingy and bouncy—nothing crisp or harsh.

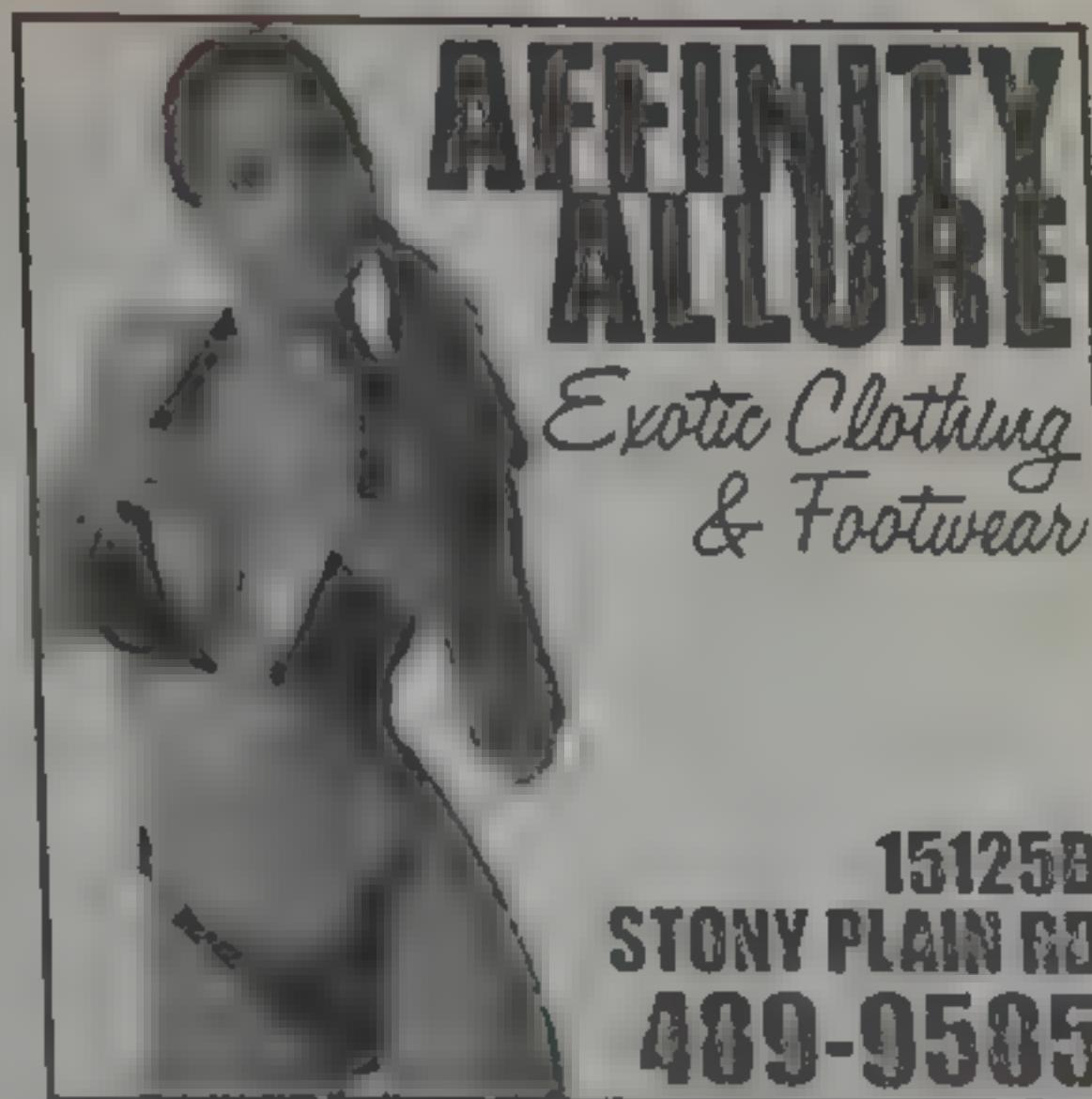
Such a drastic overhaul feels like a unanimous outcry against the current state of unrest in the world, as if looking innocent and romantically optimistic can help us escape our anxieties, cover up the unpleasant aspects of reality and live out some sort of peace-on-earth kindergarten fantasy. I can't decide if I think this kind of willful positivity is a lovely, open-fisted offering from designers or whether it's simply one more piece of evidence demonstrating the ridiculous shallowness of the fashion industry.

Fashion alone can't entirely put a spring in your step, but I suppose whimsy in the wardrobe can enhance your desire to get up and

out of the house—especially if it's still snowing in May. ☺

#### Style credits

Photos/Styling/Concept: Francis Tétrault  
Hair/Makeup: Yuanita Klatt for Shanti Hair  
Models: Monica (Mode Models), Holly  
Clothing: Urban Woman, Who Cares  
Location: Badlands of Drumheller  
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# Spring is musting out all over

Vue's fashion dictator lists the items you *must* own this season

BY JULIANN WILDING

**M**ust-haves this spring and summer can be summed up as follows: kitsch and pop culture meets antiquated, handmade earthiness. Colour, texture and ornamentation are counterattacked by sweet but stark pale-on-pale paleness: pristine, pure and innocent. A fluid, no-rules, love-child mentality is sparking a resurgence of the weightless, off-the-shoulder boho-hippie look, and up-your-skirt sexuality is bringing the feminine look of lingerie out of the bedroom and into the workplace. Here's a handpicked list of some of the key items you'll want in your wardrobe:

- Swingy, just-below-the-knee skirts in pale hues or super-luxe, ornate, boucle fabric. The lower

## fashion

they sit on your hips, the better, and if you add a lacy slip or a layer of gauzy crinoline underneath, you won't be the only one kicking up your heels in pleasure.

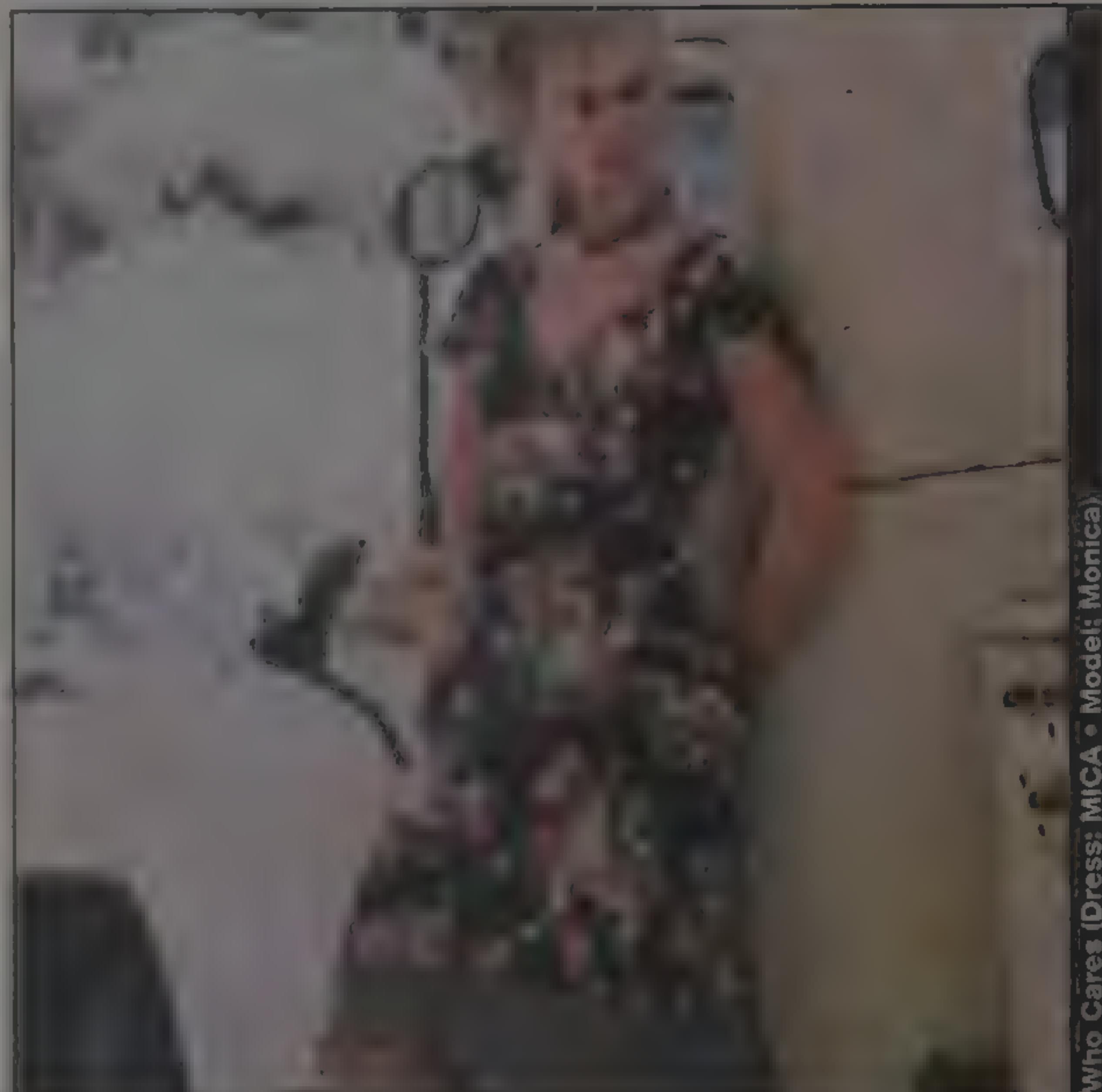
- A tiny bomber jacket, mini-blazer or chevron jacket. These are appearing in so many fabrics, colours and textures and with such a variety of trimmings and details that you might do yourself a favour by getting a few of them. The tighter the better, and if you can do the cropped thing, by all means this is your chance. I will probably never advocate anything cropped again.

- Blouses or tops with princess shoulders (you know, Shirred or slightly puffed) or anything puffy and ruffled. Ruffles and other such sissified trimmings are tricky to pull off and can be taken to an intolerable level very easily, so proceed with caution. I find this look works best if it's carried very subtly throughout the entire outfit, or if one piece has a crazy amount of pouf or an abundance of detailed ruffles and is worn with something extremely flat.

- Suede or very thin leather items in pale, natural colours—especially for men's shirts, pants, cuffs and belts. Shiny leather, however, is not what we're looking for here; a new breed of



Urban Women (Peasant shirt: blouse & Gibbana • Model: Monica)



Who Cares (Dress: MICA • Model: Monica)

VUEWEEKLY presents...

## STYLE 2002 PART 2

Next week... Don't miss it!



very thin, matte, second-skin-like leather and equally thin suede is the kind I'm talking about. And don't overdo it. A bloody all-leather outfit isn't necessary—a piece or two that you could have picked up on some exotic safari will do.

- Wide belts, fringed belts, tied belts worn super-low, big buckles, multi-coloured, striped, blank, ornate or simple big-ass belts.

- Pale, pure colours: white-on-white is everywhere, but I prefer something a little more yummy—off-whites like pale cream, lemon, brown sugar or honey.

- Strappy, strappy flat sandals in really bright colours, and even with thin ankle socks underneath. (Yes, I know that in the past I have attacked all and any who commit the crime of wearing socks with sandals, but have I not also contended that anything can be done well?)



White sweat socks and sport sandals are still verboten, but a stylish pair of strappy sandals on some fine ankles can do whatever they like. Pick up a candy-coloured pair as well as a black pair while you're at it—you'll need both.

- A pinafore-style dress or a tunic or caftan to wear over pants and short pants, or even by itself. This relaxed, breezy look (available in all styles from baby-doll eyelet lace to sophisticated North African printed silk) will make you feel like you're vacationing even if you're sweating it out at work. Tunics look pretty hot on guys, too, and you know how much the girls love a well-dressed man.

- Super-crazy-ass-patterned bathing suits. Really brightly coloured, funky, work-of-art-style bathing suits. Even if you can't get it together to go swimming or to the beach once this upcoming season, just lie around your yard (or someone else's) in your beautiful bathing suits and dream about your retire-

ment. Smile, nap and get a full-body dose of vitamin D while you're at it—oh yeah, and your neighbours will think you're hot, too.

- A pyjama shirt, old-mannish

appear by far more affordable lines.

- Many, many, many thin, clingy patterned summer dresses. Short ones, mid-length ones, strappy ones, flared-sleeve ones, ruffly ones, sleek ones—thin, flowy dresses are everywhere. I don't know if I can wear them, but if you can, go nuts and everyone else will, too.

Still not inspired to go shopping? Try reading this list again on the first really sunny, bird-chirping, patio-beer-drinking day and I predict you won't be able to keep your wallet closed long enough to even make it from shop to shop. ☺

**Colour, texture and ornamentation are counterattacked by sweet but stark pale-on-pale paleness: pristine, pure and innocent. A fluid, no-rules, love-child mentality is sparking a resurgence of the weightless, off-the-shoulder boho-hippie look, and up-your-skirt sexuality is bringing the feminine look of lingerie out of the bedroom and into the workplace.**

in its styling, but really sexy-ass tight and in some rich, baroque fabric. Prada has some beautiful ones—I know, who can afford them?—but rest assured that knockoffs will soon



Urban Women (Social top belt: Twenty-fifty b.)

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Left: Mumca • Frill comb: Neans • Bell: Dirty • Pleasant gun: Odysseus & Gabbara  
Right: Holly • Top: Free People • Skirt jeans: Diesel

## Forever in blue jeans

Denim is a fashion constant, but denim trends are ever-changing

BY JULIANN WILDING

The last couple of fashion seasons have, to some extent, been test drives for lighter shades of denim. And the positive reactions have resulted in an explosion this spring of super-pale variations on fashion's favourite standby fabric.

Mid-shades are still appearing with strategic fading, mustaching and pseudo-worn-out dye jobs, but even stranger pales are emerging this spring: for instance, light greenish-yellow tinting over pale blue (the effect resembles a subtle grass stain over the entire item), which takes a step away from the ongoing popularity of dirty denim. Dirty denim has almost become a standard variation on the basic blue, but there has been speculation as to whether the stained look could be this decade's acid wash. Will we look back five or 10 years from now and cringe as we recall the hundreds of people walking around wearing dirty denim? I hope not—I like the look of dirty denim, but then again, all those people wearing acid wash in the '80s thought they were pretty hip, too. In any case, other pale, tinted hues are showing up as well: putty beige, khaki and all sorts of grays and yellows washed over standard blue are making it onto the shelves. Simple, really, really pale blue denim is the hot ticket, though—a

**fashion**

smooth, even pale blue, not the coarse, speckly look of old Levis.

### Crack addict

Jeans are still dropping the waistline—bum cracks are turning into the cleavage of the new millennium and hips are being exposed as often as elbows. Wearing detailed or stylish underwear has almost become a necessity—they'll probably get seen

by just about everybody sitting behind you, so leave your torn-up

shorts for trips to the gym or the couch. Bell-bottoms are back again, with the whole earthy-hippie look coming around, but straighter legs or boot-cuts will definitely be sticking around. Guys, if you haven't checked out Energie jeans flared men's pants yet, you really should: boot-cut and flared legs for men are all over right now, and I'm giving the look the definite high-five thumbs-up.

Thinner, lightweight denim is also a hot commodity for little dresses and summer tops in everything from crisp box-weave denim to pale, bleached-out colours. Frayed edges, fringe, beading and studs are still all over the places as well, but I'm a little wary of such trimmings—they get old really fast and have kind of a trend-of-the-moment appeal. Granted, in small doses such things can be stylish, but it's one of those things that's very easy to take over the top if you're not careful. Rest assured that darker shades of denim will always be around, but as designers become increasingly inventive with washes and hues, why not try out something funky and different? ☐



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## DISHWEEKLY

Continued from previous page

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**Barb & Ernie's** (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the area.

**Billiards Club** (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. **\$**

**Century Grill & Lounge** (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. **\$\$\$\$**

**Denny's** (multiple locations) More than a great breakfast. Open 24 hours. Licensed. **\$\$**

**Devlin's** (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. **\$**

**Fife n'Dekel** (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the Vue Weekly 2000 Golden Fork Awards. Non-smoking. **\$**

**The Garage Burger Bar and Grill** (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. **\$**

**High Level Diner** (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. **\$**

**Keegan's Restaurant** (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable home-style meals. **\$**

**Larry's Café** (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. **\$**

**Louie's Submarine** (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. **\$**

**Nellie's Tea Shoppe** (12606-118 Ave., 452-9429) Homemade meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. **\$\$**

**Precinct 55** (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed. Happy hour, smoking. **\$**

**Rosie's Bar and Grill** (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. **\$**

**Shecky's** (7623 Argill Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. **\$**

**Squires Pub/Starvin' Marvin's** (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. ([www.squirespub.com](http://www.squirespub.com)) **\$**

**Staccato's Soup, Stew and Chili Bar** (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. **\$**

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$ Non-smoking. **\$\$**

**Unheardof Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. **\$\$\$\$**

**Urban Lounge** (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience whole-some homemade burgers. **\$**

**The Village Café** (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. **\$**

## CHINESE

**Blue Willow** (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. **\$**

**Double Greeting Wonton House** (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. **\$**

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. **\$**

**Man's Café** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. **\$**

**Marco Polo** (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. **\$**

**Noodle Noodle** (10008-106 Ave., 422-6862) The best dim sum in Edmonton. **\$**

Non-smoking. **\$\$**

**Shangri-La Restaurant** (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. **\$\$**

**Xian Szechuan** (10080-178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. **\$**

## CONTINENTAL

**Cilantro's on 111th** (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. **\$\$**

**David's** (8407 Argill Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. **\$\$**

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. **\$\$**

**The Grinder** (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking. **\$\$**

**Mayfield Grill** (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. **\$\$**

**Richie Mill Bar and Grill** (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. **\$\$**

**Sidetrack Café** (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. **\$\$**

**Teak Room** (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs Non-smoking. **\$\$**

**Turtle Creek Café** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more Non-smoking. **\$**

## EAST &amp; INDIAN

**Asian Hut Restaurant** (4620-99 St., 430-8267) Try the best East India has to offer. **\$\$**

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India

**Khazana** (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. **\$\$**

**New Asian Village** (10143 Saskatchewan Dr.,

433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. **\$**

**Spicey House** (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. **\$**

## EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. **\$\$**

**Madison's Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. **\$\$**

**Restaurant Moskow** (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$ Dinner \$

**The Russian Tea Room** (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. **\$\$**

## FRENCH CUISINE

**La Boheme** (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. **\$\$\$**

**Café Amandine** (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. **\$**

**The Crêperie** (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. **\$**

**Three Musketeers** (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. **\$**

**Normand's** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. **\$\$**

## ITALIAN

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. **\$\$**

**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave Non-smoking. **\$\$**

**Syaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. **\$\$**

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. **\$\$**

## ITALIAN

**Celli's** (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. **\$\$**

**The Druld** (11606 Jasper Ave., 454-9928) The best pub food, drinks and Industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. **\$\$**

**O'Byrne's Irish Pub** (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all handmade with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. **\$\$**

**Scruffy Murphy's Irish Pub** (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. **\$\$**

## ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. **\$**

**Chianti** (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. **\$**

**Flore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus Non-smoking. **\$**

**Frank's Place-Pacific Fish** (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. **\$\$**

**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. **\$\$**

**Italian Kitchen Restaurant** (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. **\$\$**



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# Japanese Lessons

Eastbound makes food critic feel comfortable with his own disloyalty

BY DAVID DICENZO

**E**astbound is the perfect name for the Japanese/fusion joint I visited this past week—perfect because the name alludes to a trip, namely a Westerner going to the East. (At least that's the way I took it.) Many Japanese restaurants I've been to recreate a traditional setting you might find in the Land of the Rising Sun, with fragile-looking standup panels and subtle, culturally-appropriate music, but Eastbound—operated by the owners of Japanese Village—takes a somewhat different approach. I ate my miso soup with a silver spoon, not one instead of those small ceramic scoops and had my green tea in a regular teapot. All this while sitting in a streamlined, taupe-coloured, leather-boothed room with that little poof Robbie Williams singing "Rock DJ" in the background and the Jays-Yankees tilt on a nearby TV.

Aside from the aforementioned pop music crap, I thoroughly enjoyed every part of the visit.

There were next to no Asian people in the restaurant—patrons or staff—a point that initially worried me. You can get a decent idea of what a place is all about if those native to the culture frequent it. Eastbound's cross-section

of students, couples and elderly ladies didn't exactly fire me up.

The food, however, did—alt-weekly sushi-haters be damned. First, let me make mention of Eastbound's impressive choice of sakes. Never have I seen such a selection; they even offer sampler sets, which allow you to down small portions of four different varieties. The young lady chose the Momokawa Millennium foursome, containing chilled sakes labeled "ruby," "silver," "diamond" and "pearl." The ruby was the best of the

## restaurants

bunch and the pearl was pretty interesting, even if it did have the strongest liquor taste. You can also try sakes infused with different flavours. Even our favourite Japanese place in the city, a southside gem, can't boast this selection. It wasn't enough to stop Kate from uttering, "I feel like a traitor," but we all have to branch out from time to time.

### Roe with the flow

Good thing, too, or we would've missed out on some tremendous eats. We started with the crispy EB roll, a deep-fried sushi roll with a creamy/spicy salmon, fish roe and green onion sauce, as suggested by our cheery server. The six pieces were beautifully presented in a colourful bowl with the sauce spread out underneath the rolls. Awesome.

Next up was the tuna sesame,

featuring simple tuna sashimi in a sesame and wasabi sauce. Again, it looked great, with the tuna slices fanned out in a four-sided bowl and a clump of leafy lettuce in the corner to add some aesthetic spice. It was probably the least intriguing of our dishes but I really liked the wasabi element of the sauce.

We each squeezed in a bowl of miso before our spicy salmon rolls with avocado came along. But I was really awaiting the main dish we chose to split—the tiger prawn and scallop nest. I'd heard about this creation before. Chinese-style fried rice makes up the base, a "nest" of shredded tempura is placed around the perimeter and the tiger prawns and scallops are placed inside. I was totally disappointed to find that the kitchen split the dish in two for us, thereby keeping me from seeing the way it was intended to look. But you know what? As with every other dish, the presentation was top-notch.

We passed on dessert, though the gelato combination—raspberry, mango and champagne flavours all in the same bowl—was hard to resist. The bill was under \$50 before tip, which was okay by me.

Eastbound is perhaps the most Westernized Japanese place I've ever been to, but food should be the first consideration any place you go. And I've got no beef at all with what their kitchen cranks out. ☺

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## DISH WEEKLY

Continued from previous page

**Italia Ristorante Italiano** (512 St. Albert Trail St. Albert, 459-8090) Delicious home-made Italian food. \$-\$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$-\$

**Pappa's** (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$-\$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$-\$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$-\$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking, tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. Smoking in the lounge. \$-\$

**That's Aroma** (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$-\$

**The Pan Alley Pasta House & Winery** (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$-\$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$-\$

**Zemari's on 1st** (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$-\$

## JAPANESE

**Furasato** (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$-\$

**Grab-a-Bite** (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$-\$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$-\$

**Nagano Japanese Cuisine** (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$-\$

## LATIN

**Valparaiso Latin Canadian Club** (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$-\$

## LEBANESE

**Parkallen Restaurant** (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$-\$-\$

## MEDITERRANEAN

**Valentino's Restaurant** (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$-\$-\$

## MEXICAN

**Julio's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$-\$

## PASTRY SHOP

**Alain Patisserie** (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$-\$

## PIZZA

**Funky Pickle** (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, Edmonton Journal Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; Edmonton Journal four-star rating. \$-\$

**Park Lounge & Sports Bar** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$

**Parkallen Pizza** (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$

**Pharos Pizza** (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$-\$

## PUBS

**Billy Budd's Lounge** (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$-\$

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection, 14 different types of beer brewed on site. Brewery tours available. Smoking. \$-\$

**Elephant & Castle** (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$-\$

**Gallery Bar** (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best. Thursday-Saturday evenings. \$-\$

**Martini's Bar & Grill** (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$

**Nathan's Pub & Grill** (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$-\$

**Nicholby's** (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$-\$

**Pub Paradise Sports Bar** (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$-\$

**Red Fox Pub** (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$-\$

**The Sherlock Holmes Pubs** (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your taste buds! Daily specials also offered. \$-\$

**The Windsor Bar & Grill** (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our speciality. Prices and fun can't be beat! Smoking. \$-\$

**Yaboo's Boneyard/ The Library** (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$-\$

## SEAFOOD

**Lighthouse Café** (7331-104 St., 433-0091; 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$-\$

**Thomas' Fishermen's Grotto** (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$-\$

## SPANISH

**La Tapa Restaurante & Tapa Bar** (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$-\$

## STEAK AND SEAFOOD

**Mirabelle's** (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$-\$

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$-\$

## STEAKHOUSE

**Hy's** (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$-\$

**Yeoman's** (10030-107 St., 423-1511) The beef eater's steakhouse. Smoking in the lounge. \$-\$

## THAI

**BanThai** (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$-\$

**Bua Thai Restaurant** (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$-\$

**The King and I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$-\$

**Krua Wilai Thai Restaurant** (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$-\$

## UKRAINIAN

**Pyrogy House** (12510-118 St., 454-7880) Pyroges and cabbage rolls just like Baba used to make. Non-smoking. \$-\$

## VEGETARIAN

**Max's Light Cuisine** (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$-\$

## VIETNAMESE

**Bach Dang** (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$-\$

**Oriental Noodle House** (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$-\$

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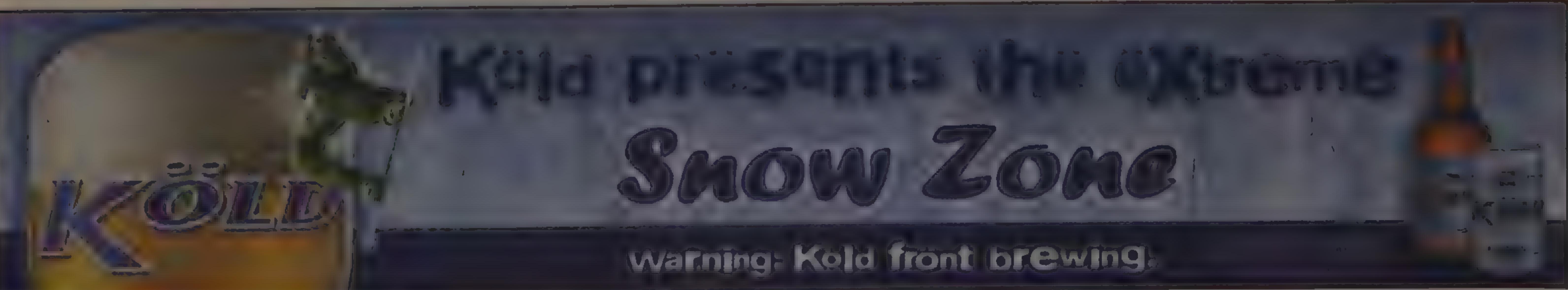
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# Snow long, and ski you later

Snow Zone might be ending, but the ski season persists

BY HART GOLBECK

**S**now Zone may be concluding this week, but the Rocky Mountain resorts are still going strong. So, before you pack your board or skis away for the season, it'd be smart to consider hitting the slopes one more time. There are plenty of great deals to be had and some great on-hill parties are planned as well. There's even plenty of powder still out there with some resorts extending their closing weekend by a week or two because of some unexpected late snowfalls. Here's a recap of slope highlights as well as tips on snowy events still in the offing before skis, snowboards and toques give way to

rollerblades, windsurfers and golf clubs.

Closest to home, **Marmot Basin** is enjoying a packed base in excess of 150 centimetres. (That's nearly double their base at this time last year.) Another 25-centimetre dump this past weekend was the crowning touch. The runs on the newly expanded Chalet Slope are especially sweet this time of year, as this slope doesn't see a

lot of direct sunlight early in the year and the quality of snow is fabulous. **Lake Louise** started the year with a pair of much-celebrated World Cup downhills, which gave the resort some welcome international exposure. Steady snowfalls then took over and tweaked the base into prime condition. If you want to see some pros or retired Crazy

Canucks, you might want to head up there next weekend as they'll be raising funds and competing in the Breath of Life Challenge. The action at Temple Lodge and the front side gazebo should be hot and heavy. I've had a few of the backdoor burgers and chicken breasts off the grill at the Beavertails Gazebo and they're

out about conditions.

### It takes a Sunshine Village

**Sunshine Village**, as always, was hammered by a ton of snow. Recent snowfalls have been excellent and all of their 92 runs remain open. Weeks of beach parties will precede their final event, the

Slush Cup, on May

20. The Cup is a free event that requires participants to navigate a 30-foot pool of icewater. Prizes will be awarded in eight category, including foremost

faceplant, supreme splash, biggest goosebumps and most unusual costume.

**Panorama**'s season ends this weekend but they're going out with a bang. The annual Sunpit Safari takes over the slopes and at least 10 busloads

of crazy spring skiers and boarders from Edmonton are going to the party. There will be live bands like the Shagadelics, a Dummy Downhill and many more events both planned and unplanned. Accommodations are available at low spring rates and the snow conditions are terrific. The party animals usually don't make it up past the first lift, so there'll be plenty of great skiing available too.

At **Fernie**, the season also ends this weekend. Even though they're one of the few resorts that have been on the plus side of the mercury the past week or so, they're closing not on account of the conditions but because of a simple lack of guests, which makes keeping the lifts going extremely uneconomical.

The snow is still out there and the slopes are just beginning to heat up. Don't forget your Bermudas and your sunscreen. ☺



great, especially when chased down by one right out of the ice. Lake Louise will be open into May this year; the season will end with their fourth annual Splash Down party on May 5—hit the snowphone to find

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# board zone

BY RICK OVERWATER

**Guinn's wins**

Three competitions, three first-place finishes. That, in a nutshell, is how things have been going for Jonas Guinn over the last 12 days. On March 28, he snagged top spot on the podium at the slopestyle competition at C.O.P., knocking Calgary rider Wade Cose down into second place with a trick combination Guinn dismisses as "just some big airs and big gnarly slides on the rail." Last Saturday he hit the Fernie Alpine Resort Halfpipe Competition and stole first place again. The very next day he was up at Lake Louise for the Big Air Comp, beating Whistler's J.F. Fortin and Calgary rider Jonathan Pendlebury for first place and

\$800 in prize money.

Ask Guinn what kind of tricks he's winning with, and his answer will be noncommittal. "Everything from a 180 to a 900," he says. Given that the name of the game these days is technicality, with other riders busting out double backflips and 180s, you gotta ask how he's winning halfpipe, slopestyle and big air comps, all with moves that have been the norm for some time. "I'm landing them," he says rather matter-of-factly. So it's safe to say that Guinn is focusing more on going large and perfecting his in-air style? "Oh yeah, absolutely."

Guinn mentions that he'll likely save his \$800 purse, possibly to spend in Whistler if he decides to attend the Rip Zone Invitational there this month. I bring it to Guinn's attention that long-

time crony and fellow Banff boy Andrew Hardingham recently went gambling in Reno with his loot when he scored at a Tahoe Triple Crown event on the California/Nevada border. Therefore, by stash-ing his cash, Guinn is demonstrating that he's the mature one.

"Sure," he chuckles. "But then again, I'm not in Reno right now."

**Baldick gets bigger**

It's been a strong season for Calgary's Adam Baldick. On April 6, the 17-year-old halfpipe killer landed in 10th place at the finals of the Junior World Championships in Ruka, Finland after finishing fourth in the qualifying round. Not only was he named the Alberta Snowboard Association's 2001/2002 overall halfpipe champ, his father Steve discovered—almost by accident—that Baldick had qualified for the Junior National Team shortly before departing for the U.S. Open.

After opting to skip the U.S. Open, Baldick hit the Junior Nationals in Mt. Tremblant on March 27 and took second behind B.C.'s Hugo Lemay. □



## The EASYRIDER Condition Report

**Alberta**

Sunshine - 270cm base, 46cm of new snow, 12/12 lifts, 92/92 runs open

Lake Louise - 220cm base, 22cm of new snow, 10/12 lifts and all open

Fortress - 250cm base, 44cm of new snow, All lifts and open

Marmot Basin - 225cm base, 26cm of new snow, All lifts, 75/75 of runs open

**B.C.**

Silver Star - 225cm base, 0cm new snow, 5/7 lifts and 107 runs open

Big White - 288cm base, 0cm of new snow, 112/112 runs, 8/13 lifts open

Apex - 215cm base, 0cm of new snow, 3/5 lifts, 60/60 runs open

Sun Peaks - 182cm base, 9cm of new snow, 88/95 runs, 5 lifts open

Fernie - 333cm base, 13cm of new snow, 10/10 lifts, 106/106 runs

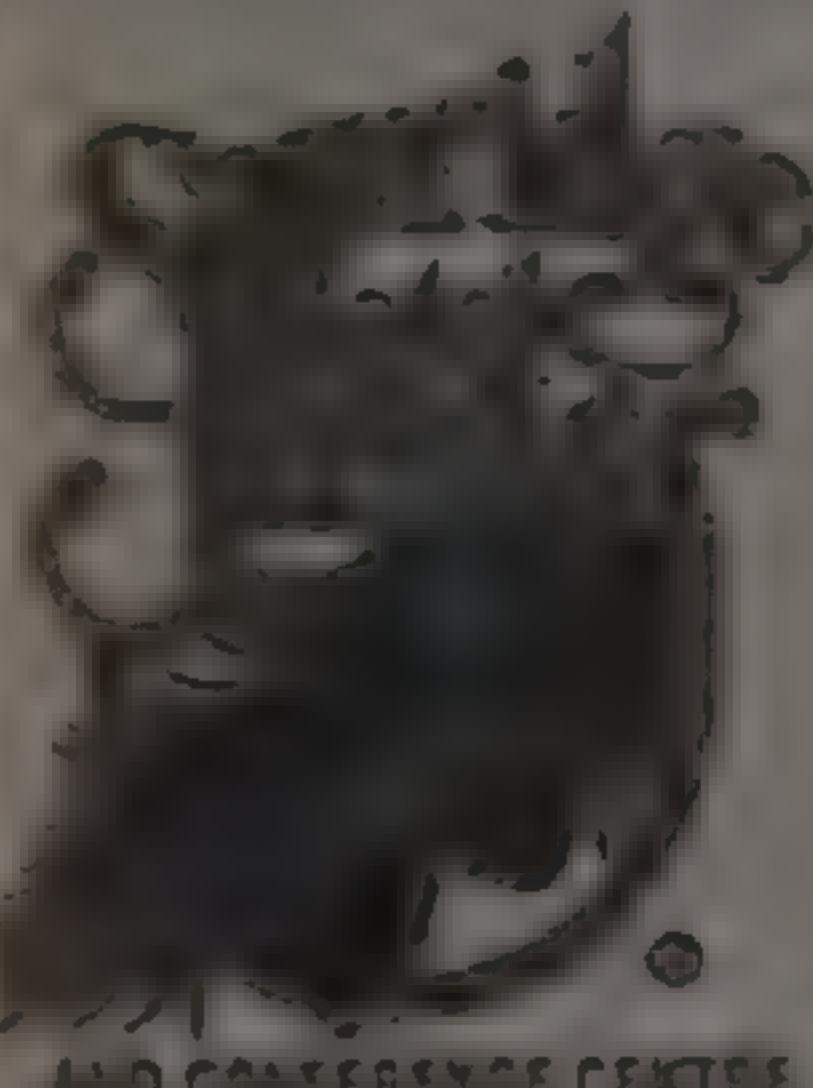
Panorama - 538cm total snowfall, 25cm of new snow, 10/10 lifts 100+ trails open

Kicking Horse - 219cm base, 11cm of new snow, 61/64 runs open

All conditions accurate as of April 10, 2002

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# ATOMIC

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## Chutes and Bowls

BY COLIN CATHREAN

### Waxing philosophical

It's just about time for us to put our skis and snowboards to bed for the summer, but there are a few things you should do to your equipment first to store it properly. I'm talking about cleaning and sealing. You should pick up a good binding solvent from your local shop and wipe down your bindings. Next (and most important), wax your equipment so the base doesn't oxidize over the coming months. Waxing your snowboard at home is definitely an investment but if you're racking up those days on the slopes it might be a worthwhile expense. Plus, there's something kind of deep about the relationship you can forge with your board

and skis when you wax them yourself.

Before you go shopping, you need to figure out what kind of wax to buy. You should get the right wax for the temperatures and consistency of the snow you'll be riding in. Here's the test: if it's cold enough to stay inside and drink hot cocoa, use cold temperature wax. If it's warm enough to sunbathe, use warm temperature wax. If it's both, use an all-temperature wax. (Pretty self-explanatory, huh?) Also, be aware that spray-on waxes and rub-on waxes last only a short amount of time unless the conditions are perfect. You should also invest in a waxing iron. It's worth it. The heat in a household iron fluctuates to such an extent that you put the integrity of your base at risk every time you use it. Get a scraper of some sort—but here you can skimp and simply use Plexiglas or a credit

card. (Don't use metal.) Once your shopping spree is over, make sure your board is at room temperature. If you're already in the mountains and your board is in the car, bring it in the night before. It's okay for it to be warm but cold is not good!

Turn your iron on. If you are using a household iron (tsk, tsk) make sure it's not smoking. (If it's smoking, it's too hot. Turn it down.) Now you can either rub on your wax—this method conserves wax—or you can drip it on by holding the wax to the iron and letting the drips fall all over the board. Okay, now lay the iron on the base of the board to melt the wax while moving the iron in a circular motion. (This opens the pores in the base of the board, allowing the wax to seep in.) All the excess wax will be left on top. Don't ever let the iron stand still—it will burn or bubble your base. But you'll want to move slowly enough to heat the base of the board evenly. Keep doing this until the whole base of the board is covered edge to edge and contact point to contact point. You know that you're done heating the board if you feel the other side of the board and discover it's warm all over.

Now let your board cool. Ideally, you

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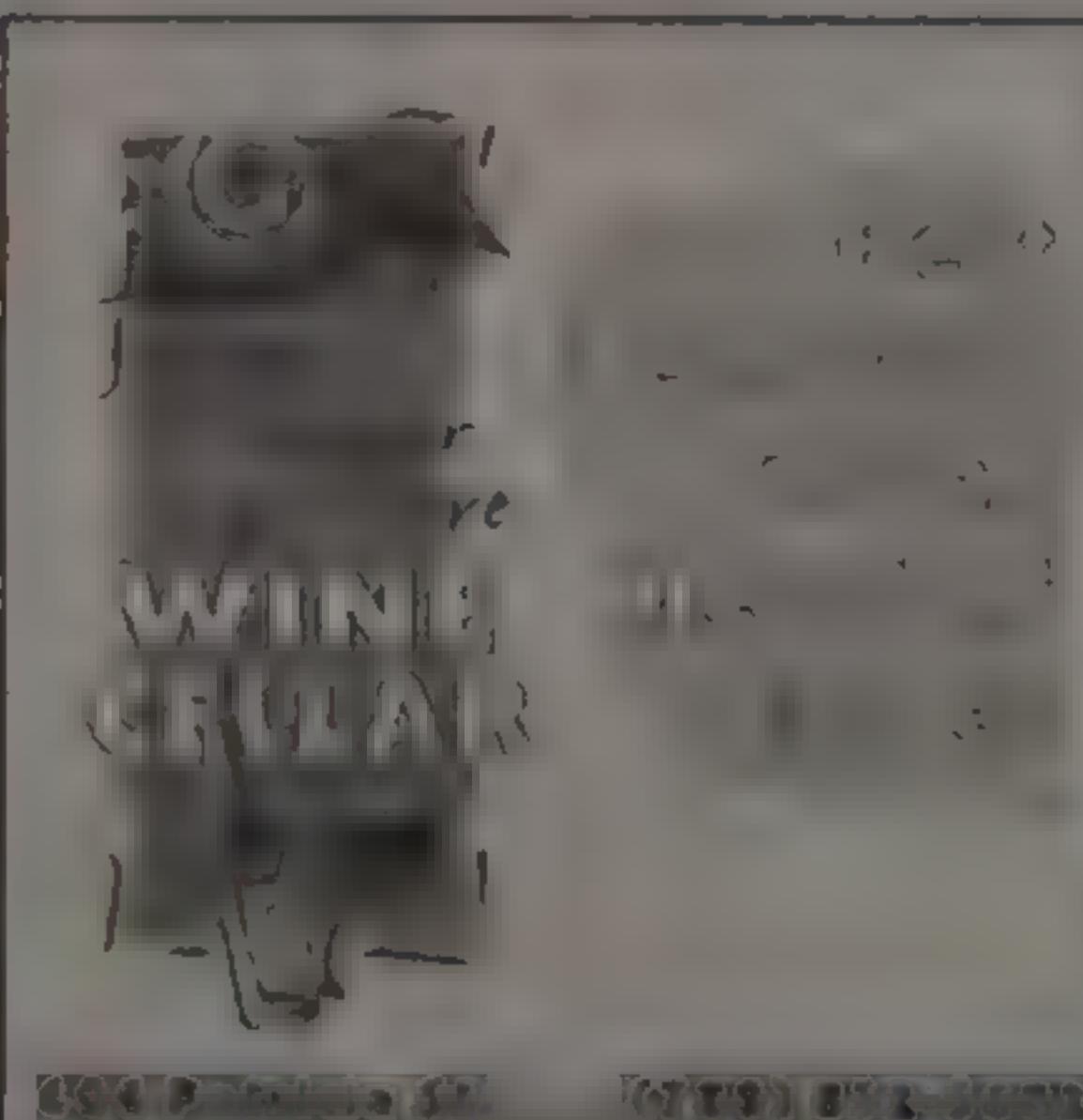


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could leave it overnight before taking the next step or at least let it sit for a while before running cold water over the base or putting it outside. Next morning, it's time to get down to scraping. Put the scraper between your thumb and forefinger and scrape from tip to tail in long, parallel motions. You know that you're done when no more wax is coming off the board. Once you get all the wax off the board, it ought to look good enough for you to see yourself in the base of the board.

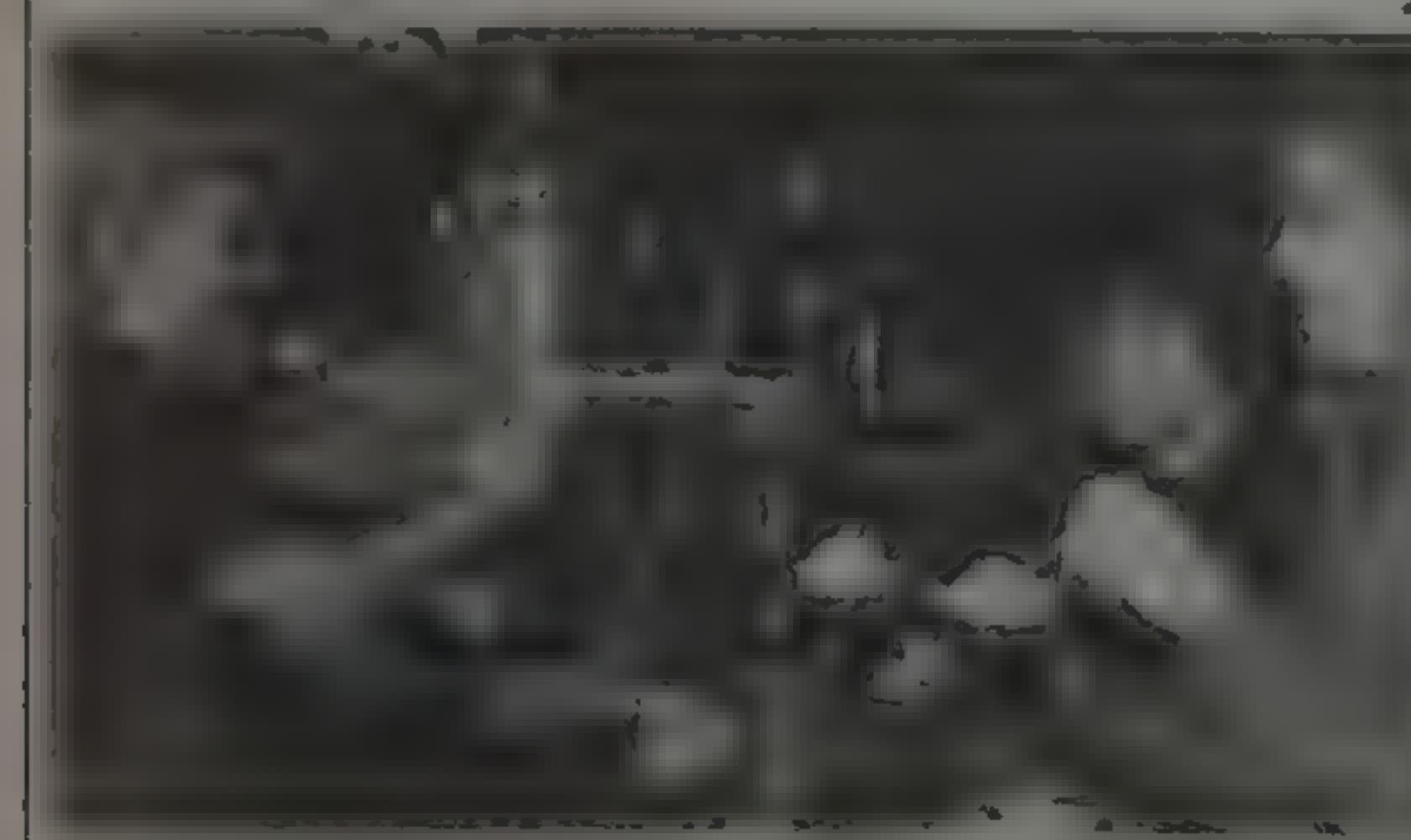
It's time to texturize. When you ride, you're actually creating a thin layer of water between the board and the snow. Texturizing creates channels in your board so it will throw out that water and make your board move faster. The better the snow conditions, the softer the material you should use to texturize. If it's warm, use a Brillo pad. If it's cold, use a toothbrush. Whichever tool you're using, run it from tip to tail. Don't stop in the middle—cover the whole base. If your board has experienced a rough season and suffered core damage or burns in the edges, take it to your local shop and let them work on it. Then you can use all of the above to keep up with waxing maintenance. ☺

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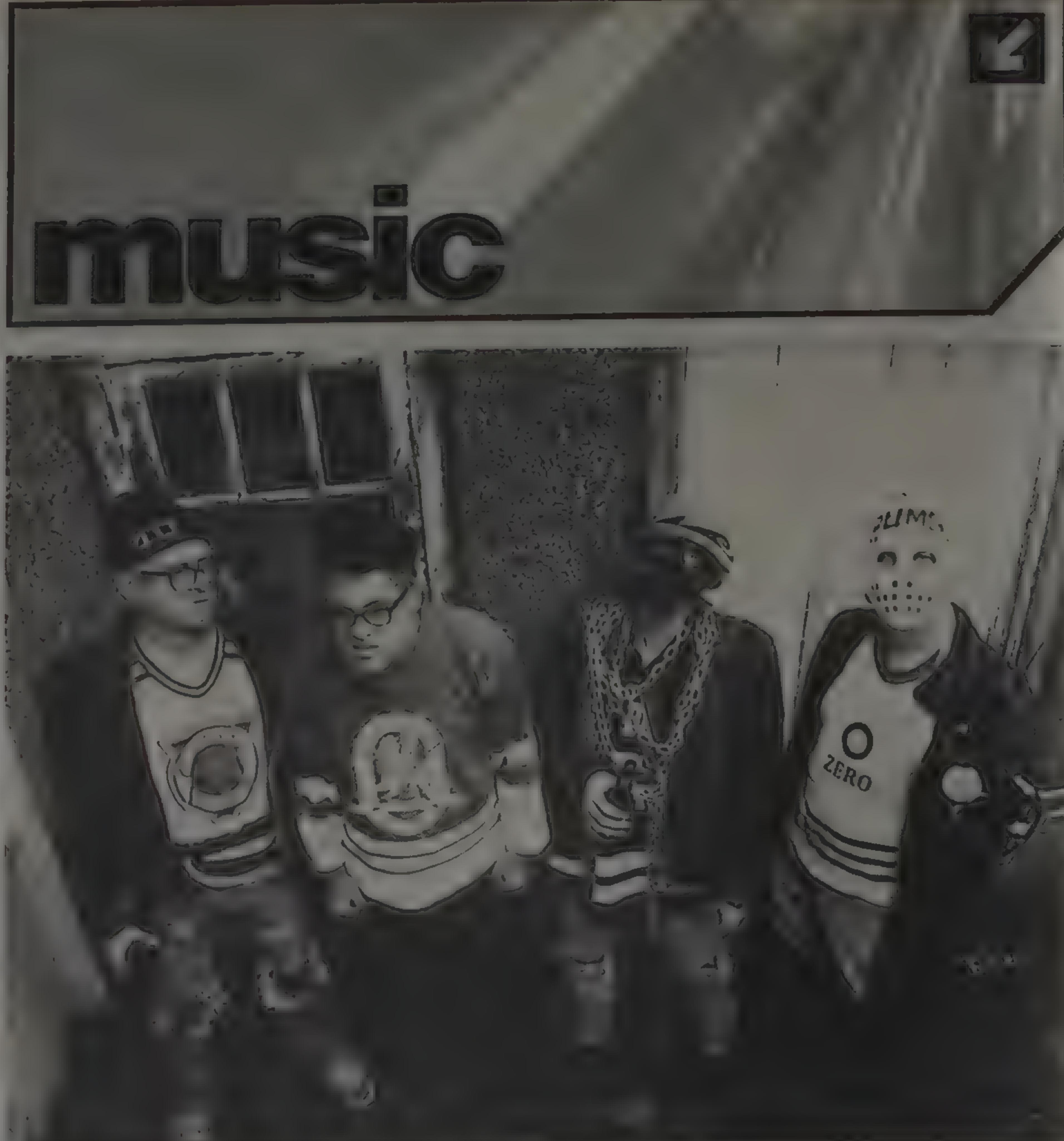
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## Music from big rink

Johnny Hanson bemoans Canuck playoff chances, corporate rock

By PHIL DUPETRON

**J**ohnny Hanson—The star of the Hanson Brothers—is surprisingly articulate for a toothless hockey goon. I'm actually worried for a minute that I may have stumbled upon his alter ego, John Wright, one of the founding members of Victoria's fathers of high-brow punk NoMeansNo. But the hockey trash talk soon kicks in and a spirited hip check sends me flying into the boards. I'm talking to the right man

He says he's "lamenting at the stats at the moment," hoping the Vancouver Canucks will somehow manage to secure a playoff spot. Things don't look good. "It's such a drag," he says. "They almost have no chance of making it." Hanson says he normally likes the Oilers, but now rooting for the Canucks means "I have to hope Edmonton loses."

Although it's been a while, Han-

son is still excited about Canada's domination of the hockey events at the 2002 Olympics with its no-nonsense style of play. "It's the way hockey should be," he says, "which is a two-hour game. Hockey games are too slow and there's no flow. I think the best thing was the excitement of coming from behind. Both men and women had to fight a little adversity. The men's team was quite obviously the best team. They kind of looked a little bit shaky at first, but in the end they did what they had to do."

**punk**

While Hanson says he enjoyed watching the women's final game, he can't figure out why they play like girls. "Why there's no body checking, I'm not certain," he says. "It seems like an anomaly. Hockey is a physical game. When you get to that level of game, you have to play a man's game. You gotta hit and rub people out—it's the game of hockey."

### Hanson's chansons

All of which begs the question, just what does hockey have to do with

punk rock anyway? "I think it was an obvious fit," says Hanson. "Old-time hockey is about keeping it simple, tough, aggressive—and punk rock is just that. When it hits the mark, it's perfect. Less is more."

The Hanson Brothers began as a cover band tribute to punk rock pioneers the Ramones before the members decided to write their own Ramones-like songs—except the songs would be about hockey, beer and girls instead of Coney Island, glue and girls. "It was just to be the Canadian Ramones," says Hanson. "Y'know, paying homage to the Ramones. They're basically the reason why my brother and I play music together. They were the trigger, the catalyst. The Ramones and the Residents. Any good music influences us, but the Ramones really were the spark."

The Hansons' clear commitment to musical quality has enabled them to put out album after album without turning into a stale-sounding parody of a parody. The band's third album, *My Game*, was just released on Vancouver's Mint Records and it scores big time: fast, simple songs that hit you like a cross-check and keep



From left to right: Slug, slug, slug, Doug

## Slugs in my pocket

Retro favourite Doug Bennett is still in there, slugging away

BY DAN RUBINSTEIN

Sometimes making it work does take a little longer. Sometimes making it work takes a little time. But that's okay—you just do it day by day (by day by day). And then you do the tomcat prowl, or the moondog howl, when the sun goes down.

Sitting in his home office near Commercial Drive in Vancouver, Doug Bennett sounds more like an dot-com entrepreneur than the rock 'n' roller behind one of Canada's longest-running live acts as he rhymes off his list of daily duties. He's got mail orders to deal with, promo work to polish off and he has to stay on top of his song publishing biz. "I'm running the business of Doug and the Slugs," says Bennett, who formed the band way back in 1979. "It's sort of a little cottage industry I've built around me. I'm the woodworker in the middle."

These days, nearly a decade since the group last released an album, the 1993 compilation *Slugcology 101*, Bennett has become a bit of a homebody. ("I'm always here," he said when I phoned to setup an interview. "Call anytime.") He says he's got the "StatsCan package" now: one wife, three kids, one dog. But Bennett, who refuses to be caught dead in a minivan unless he's on tour, isn't your typical middle-aged family guy. Sure, the flamboyant, colourful suits have been traded in for basic black because he's, um, gained a little weight—"When you get above 220, it's all black," he says—but the Slugs still do 60 to 80 shows a year. And when they're onstage, wholesale lineup and lifestyles changes aside, it's still Doug and the Slugs.

"The great thing about playing live is that it's like theatre," says Bennett, who calls the upcoming week-long trip through Alberta and Saskatchewan a "commando raid" for the band. "It's immediate, it's up front, it's live. The mistakes are right there for everybody to see. But when you do something right,

[prevue] rock

nothing ever feels that good. So every few years I like to raise my head above the water and remind people I'm still here."

### Bennett's tenets

You'll hear classic '80s hits like "Making It Work" and "Day By Day" if you catch the Slugs when they slide through Edmonton. Bennett knows people buy tickets to hear the catchy, offbeat songs that for some reason stuck in their brains. But for the Slugs, that's only about half the show. "So for the rest of the night we can do what we want," he says. "We can mess with people's heads, get them dancing, bring people up onstage." After more than two decades of

playing concert halls, bars and clubs, Bennett has figured out how to read an audience, how to determine if they're a listening or a dancing crowd. And he reacts accordingly.

One element of his shows that hasn't changed much, though, is the interactive standup comedian/carnival barker persona Bennett adopts when he's in the spotlight. He'll grab a microphone and weave through the audience, stealing nachos and firing off insults as he wanders. It's old-fashioned spontaneous showmanship, with a little Huey Lewis-style R&B and some three-chord rock in between the bits and the banter. "That's pretty much the base of the show," says Bennett. "It's Neil Diamond on acid, it's Vegas without the schmaltz. That's the way the Slugs have always been. It's just that over the years we've gone from playing for 15,000 people to 200 people."

The Slugs aren't just an aging bar band chugging down the stretch, however. They're working on a new album, hoping to transform new songs from matchbook and napkin scribbles into polished studio tracks by the fall. "We're kind of sluggish in our approach," Bennett concedes. "But we want to see if we have one last album in us. No matter how old you get, you always think you've got one last kick at the can. I'll be that 70-year-old guy hawking CDs in the senior's home."

Doug and the Slugs  
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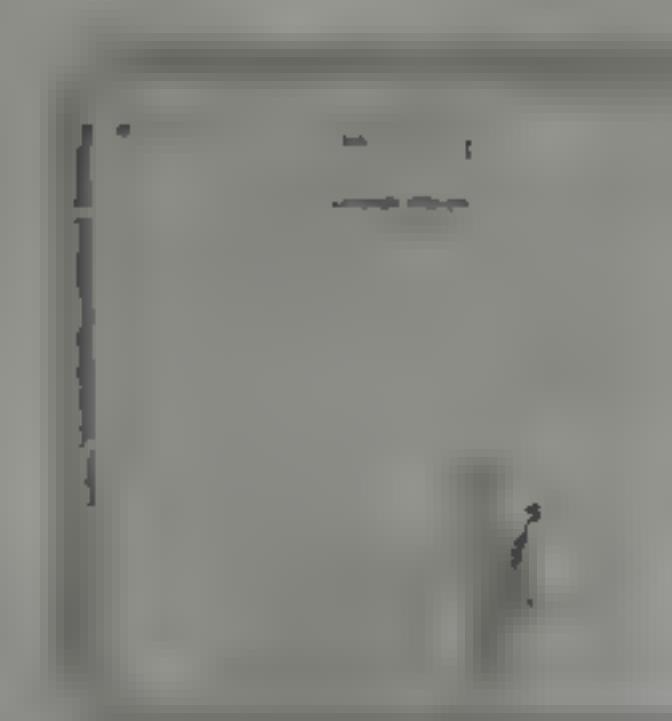
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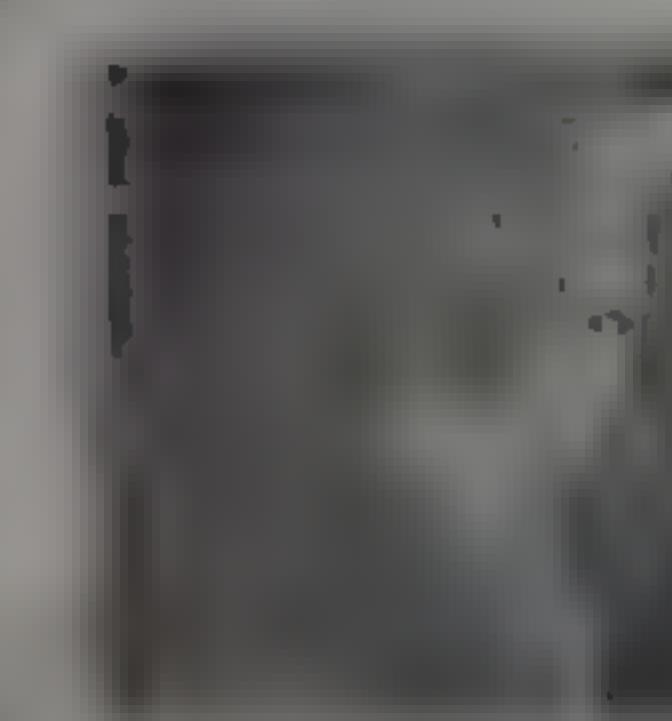
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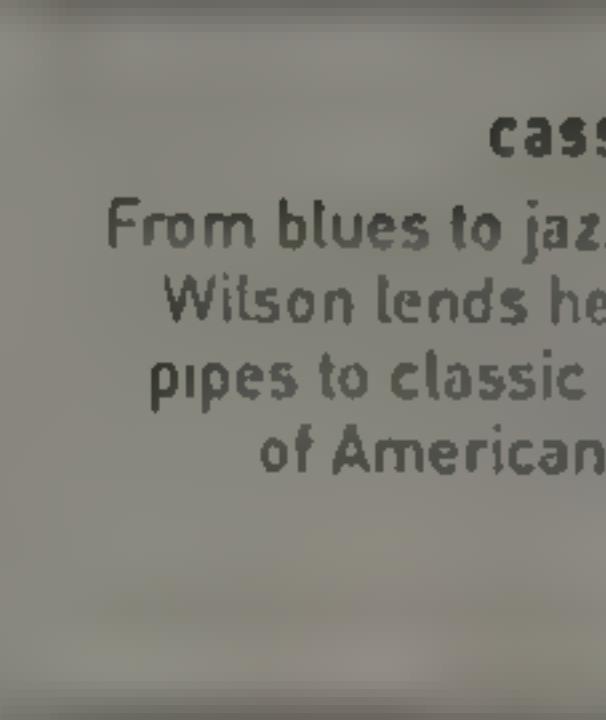
### the langley schools music project

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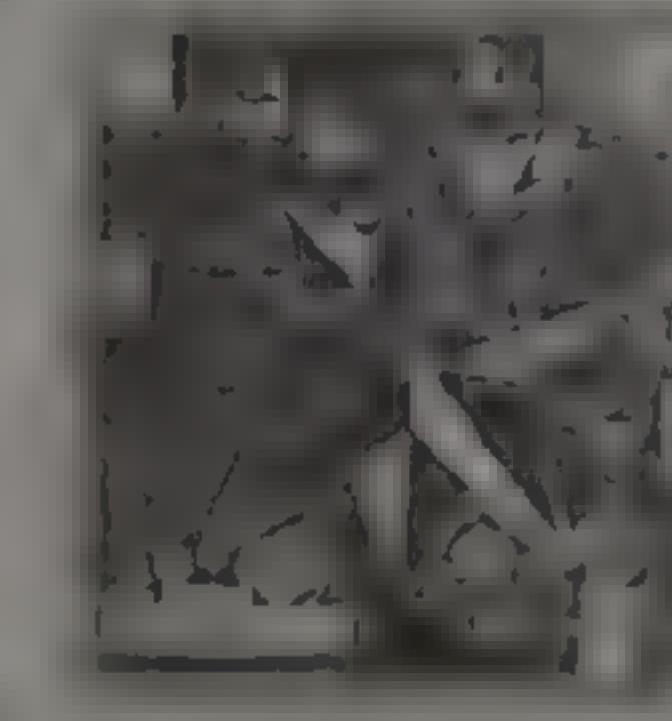
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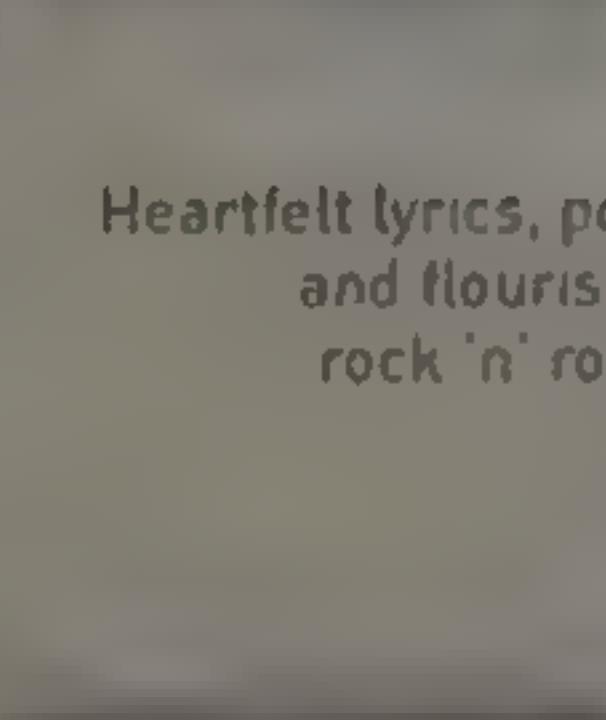
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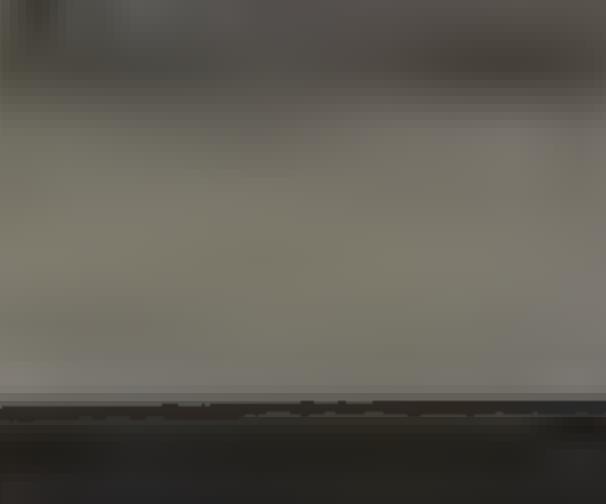
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**MB 2001, 92 MIN, FORMAT: 35MM**  
**DIRECTOR:** Sean Garrity  
**CAST:** Jonas Chernick, Sarah Constible, Gordon Tanner, Micheline Marchildon

**PRODUCER:** Gordon Garrity  
**IN FESTIVAL FOR CONCERNING**

In "Inertia", the lives of four characters are sidetracked by desire into deception, adultery, and incest.

Joseph (Jonas Chernick) cannot accept that Laura (Sarah Constible) doesn't want him anymore.

He believes they are still very much in love and all she needs is a little "space"

to realize what they have together. Laura wants to explore other options. She is currently infatuated with Joseph's married friend, Bruce (Gordon Tanner). Joseph believes, with Bruce's help, he can get Laura back. He is unaware that Laura and Bruce slept together when Joseph and Laura first started seeing each other. Bruce, who recently married Yumi in an effort to leave his pleasure-seeking lifestyle behind, now finds himself attracted to Joseph's nineteen-year-old cousin, Alex (Micheline Marchildon).

Alex, on the other hand, is obsessed with Joseph. Joseph innocently believes she moved to the city to attend universi-

ty but it doesn't take long for him to realize she has other things on her mind. In this anti-romance drama, four people blindly follow their desires, and only realize where it has taken them, once it's too late. Winner, The CityTV Award for Best Canadian 1st Feature Film, Toronto International Film Festival 2001.

#### STRANGE INVADERS

**MB 2001, 9 MIN, FORMAT: 35MM, DIRECTOR:** Cordell Barker  
The latest animated adventure from the maker of *The Cat Came Back*. Nominated for Best Animated Short Oscar.

**THURSDAY, APRIL 11 AT 7 PM**



as an 'enfant terrible' of queer cinema after his first video "To Ride A Cow" (1993) was barred from entering Japan. His follow up project "Shopping for Fangs" was positively reviewed by the indie establishment as a serious exploration of 'generasian x' identity politics. Continuing with this theme of exploration, the aptly named "Drift" shines a light into the murky chasm that develops when an aging relationship (that's only a few years in the gay world) is rocked by

a love triangle. Lee's film also reveals the bare bones of creative filmmaking. With nowhere to hide, the actors must rely solely on their skills and the strength of a well-written script. Shot on dv and funded by the Canada Council for the Arts, "Drift" is awash in strong emotions and perfectly restrained performances by Lee, Dayne and Roessler.

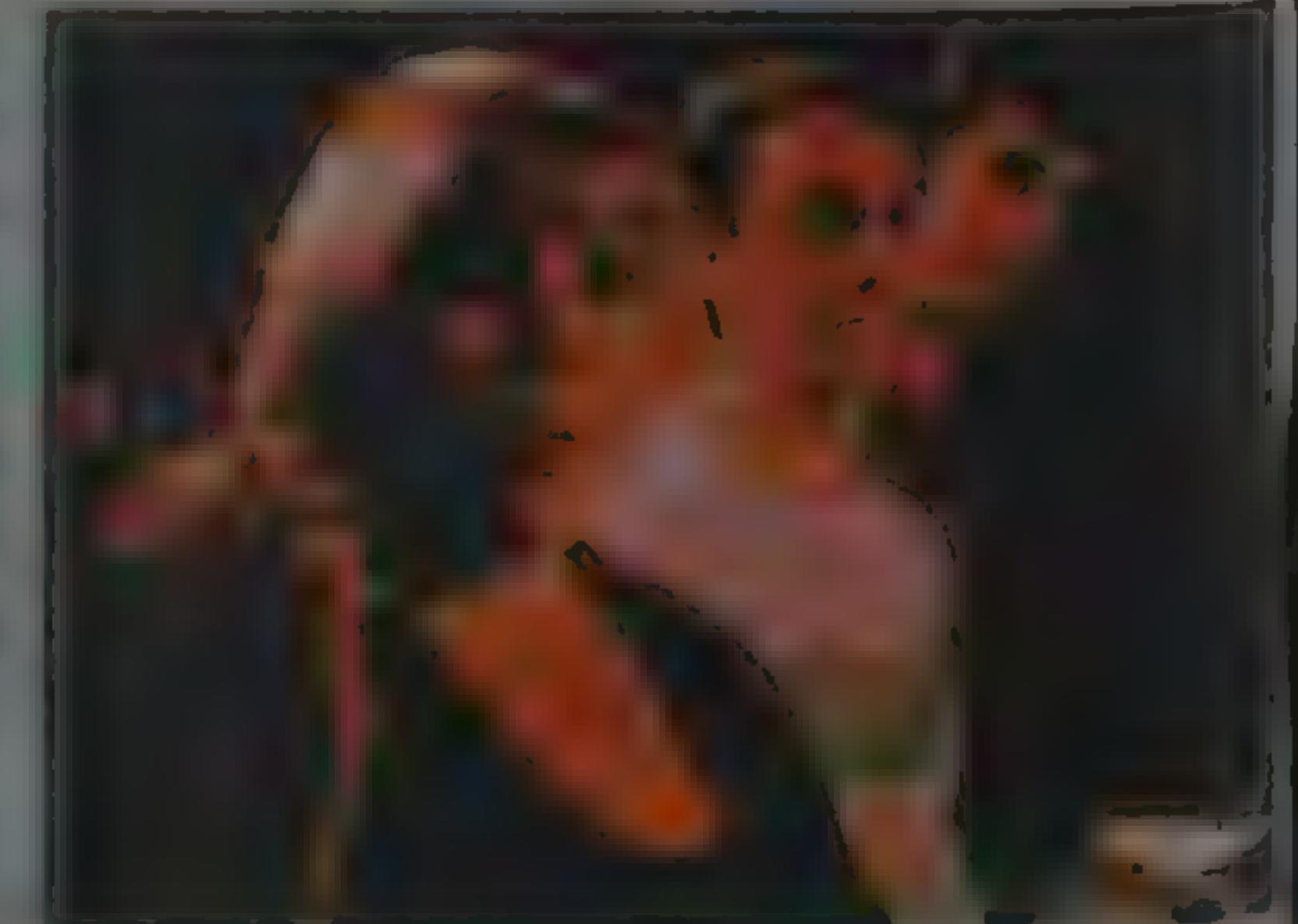
**THURSDAY, APRIL 11 AT 9 PM**

lar tree on this particular day.

#### WITH

**THE BOY WHO SAW THE ICEBERG**  
**QC 2001, 9 MIN, FORMAT: 35MM, DIRECTOR:** Paul Driessen  
A multi-award winning film from the NFB about a boy with a typically over-active imagination.

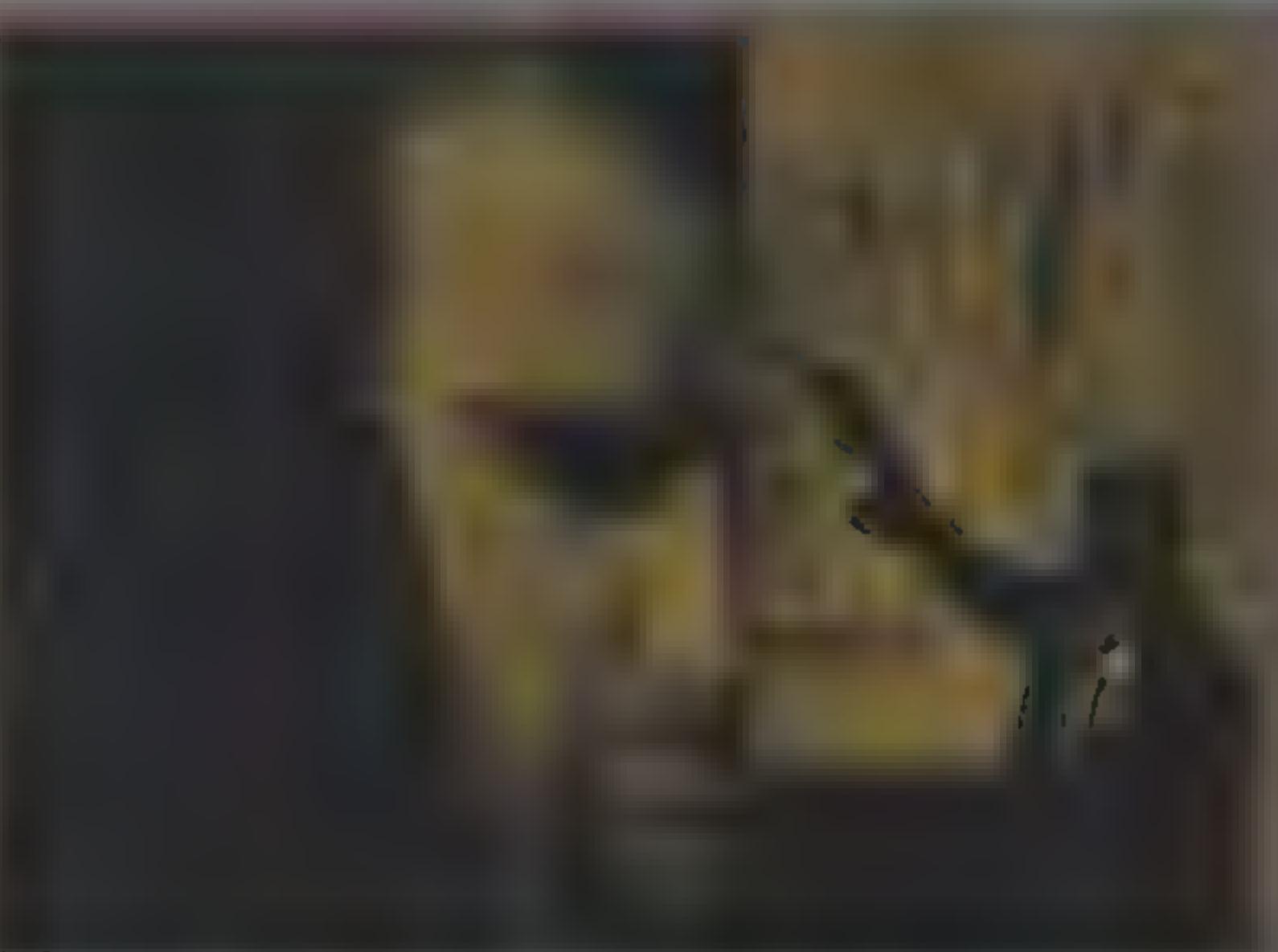
**FRIDAY, APRIL 12 AT 7 PM**



#### DRIFT

**CANADA 2000, 96 MIN, FORMAT: BETA SP**  
**DIRECTOR:** Quentin Lee  
**CAST:** R.T. Lee, Greyson Dayne, Jonathon Roessler, Desi del Valle, Sebastien Guy.

Lee, a Hong Kong-born, Montreal-high schooled and California based filmmaker has released a very colourful array of films. Lee first gained notoriety



#### NUIT DE NOCES (WEDDING NIGHT)

**QC 2001, 92 MIN, IN FRENCH WITH ENGLISH SUBTITLES, FORMAT: 35MM**  
**DIRECTOR:** Émile Gaudreault, **CAST:** François Morency, Geneviève Brouillette, Pierrette Robitaille, Yves Jacques, Michel Courtemanche

#### TRIBED MURRAY

**ON 2001, 90 MIN, FORMAT: 35MM, DIRECTOR:** William Phillips

Murray's walk in the park takes a bad turn when he is confronted by a youthful mugger. Initially dismissing the punk as no threat, Murray soon gets in way over his head when the mugger's gang shows as back-up. His flight

Niagara Falls provides the backdrop for this smash hit Quebec comedy. Florence and Nicolas become the unsuspecting target for Nicolas' meddling sister who longs to live marital bliss vicariously through her brother and (hopefully) new sister-in-law. Her plans are set in motion when the pair win a contest in which she entered them. The prize is an all expenses paid wedding in Niagara Falls. The cold-

response lands him up a tree in an attempt to escape. A protracted dance of threats and reverse psychology ensues between the treed Murray and the barking gang members resulting in a tense stand-off. Phillips' debut feature is a smart and razor sharp study of class, conflicts and stereotypes - dumping most of them on their heads through his clever script. Everyone turns out to have much more in common than this particu-

footed Nicolas caves to the pressures of the extended family and friends and off they all trot to the Canadian Mecca of marriages. Upon arrival, all relationships crumble in a literal bedroom farce of will they, won't they? Very funny and entertaining. Golden Reel Award Winner for 2001 as the top grossing Canadian film at the box office.

**SUNDAY, APRIL 14 AT 9 PM**

**COME TOGETHER**

BC/ON 2001, 80 MIN, FORMAT: BETA SP  
DIRECTOR: Jeff Macpherson  
CAST: Tygh Runyan, Laura Harris, Eryn Collins, Russell Porter

**DIRECTOR JEFF MACPHERSON IN PERSON FOR SCREENING**

Some people have trouble getting off the fence. When romance is involved, this dilemma about whether to commit or let go can expose a lot of vulnerabilities in this very funny and touching romantic

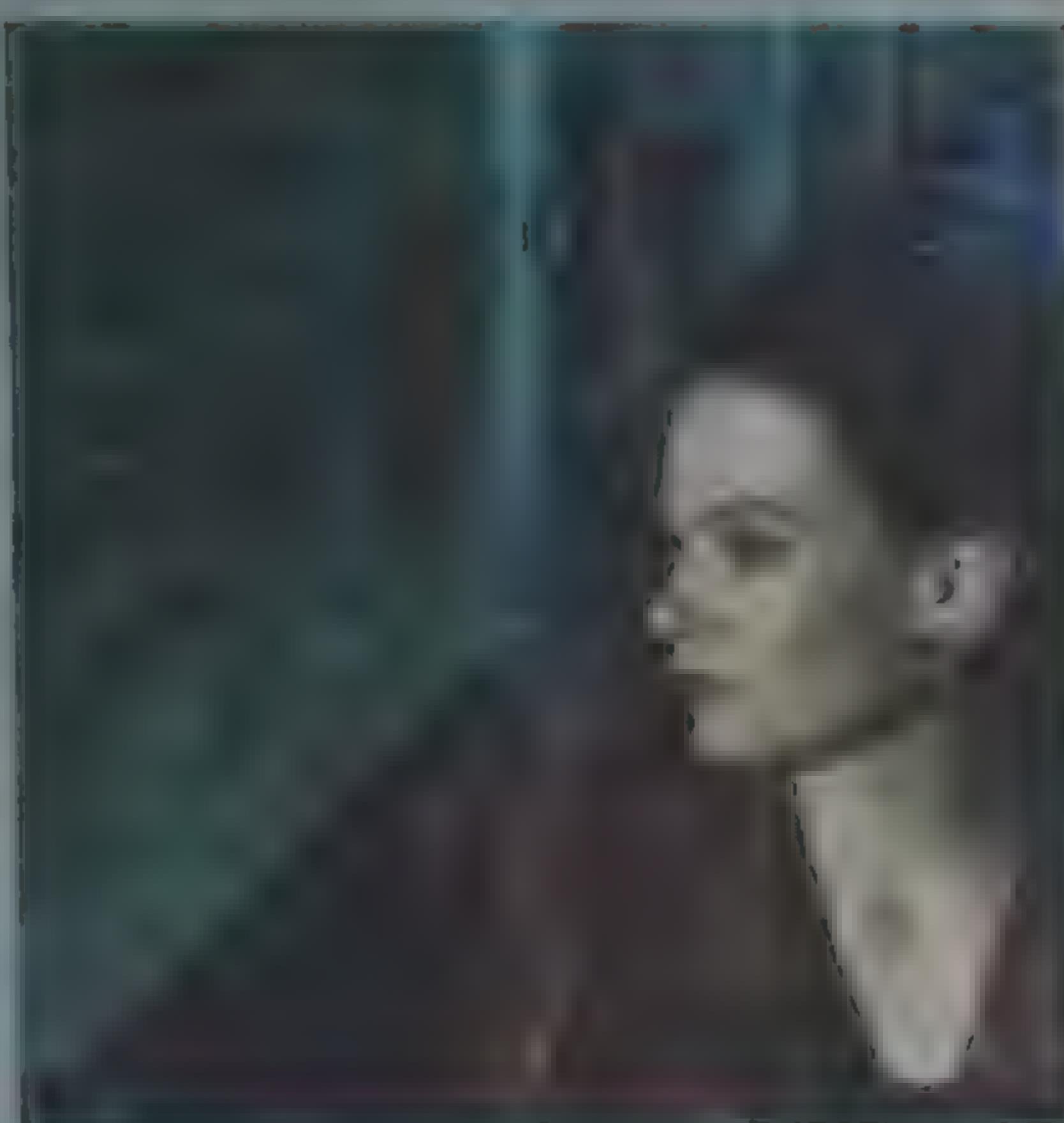
comedy. For Ewan (Tygh Runyan) the situation isn't particularly funny. At first he's surprised to receive a wedding invitation from his ex-girlfriend Charlotte. But, recovering quickly, he decides to book a ticket to Toronto, buy a good suit, and go to the event looking his best. An uncomfortable restaurant reunion reveals clearly that neither has found closure for their previous affair. Complicating the matter is a perky high school girl who crawls through the window of his borrowed apartment in the middle of the night. Amy's awkward directness is the perfect counterpoint for Charlotte's guarded ambiguity. But Ewan, who realizes how

complex an affair with a girl 10 years younger could become, tries once again to have it both ways. Runyan's quirky character portrayal lends itself perfectly to Jeff Macpherson's subtly sophisticated script.

**WITH ARIA**

QC 2001, 10 MIN, FORMAT: 35MM, DIRECTOR: Pjotr Sapegin  
An amazingly gorgeous re-enactment of Madame Butterfly using simple stop-motion animation and a rich musical score.

**SATURDAY, APRIL 13 AT 7 PM**

**MUSES ORPHELINES****ORPHAN MUSES**

1999, 107 MIN, IN FRENCH  
IN ENGLISH SUBTITLES,  
FORMAT: 35MM  
DIRECTOR: Robert Favreau  
CAST: Marina Orsini, Celine Bonnier, Mylène Mallette, Stéphane Demers, Sophie Portal

A family drama that opens with two screaming at each other while a brother -- somewhat literally -- has his girlfriend, *Les Muses* shares a lot of common ground with Robert Lepage's equally

compelling *Le Confessionnal*. Not only do both films deal with a "missing" parent, but both borrow a mystery-thriller structure to take us to a deeper story just below the surface. Here, the youngest, and somewhat slow sister (Fanny Malette) is eager to figure out what happened to her long-absent mother, and concocts a story that will bring her siblings back home to a small mill town in northern Quebec. As the high-energy family drama tears up the screen, we watch years of denial turn to ash. The mother, swayed by her own libido, took off with a Spanish dancer, leaving her children to live with their fire-fighting father. Once again, sex is treated as a

social danger but by the end of the film, we see a lighter side of the Canadian sexual identity. For the first time in a long tradition of sexual denial, and the negation of procreation (there are a lot of dead children and abortions in Canadian film), we see the possibility for affirmation through childbirth. A dark, and beautifully shot film that finds as much humour as it does pathos, *Les Muses Orphelines* (originally a play by Lilles writer Michel Marc Bouchard) heralds a new, sunny day on the Canadian cinematic landscape.

**SATURDAY, APRIL 13 AT 9 PM**

**WALK BACKWARDS**

BC 2001, 88 MIN, FORMAT: BETA SP  
DIRECTOR: Laurie Maria Baranyay  
CAST: Laurie Maria Baranyay, Phillip Powers, Andrew McIntyre, Edith Baranyay, Katherine Rachey

Described as "relentlessly raw and uncompromisingly honest" (The Toronto International Film Festival), "the filmic equivalent of a sucker punch to the gut" with "an emotional honesty that undermines the vast majority of the films it stands along"

(The Globe and Mail), and "a remarkable achievement" (Marc Glassman), it is a truly exceptional feature that embodies the spirit of independent filmmaking in its entirety. Produced for just over \$50,000, Laurie Maria Baranyay juggled the roles of writer, director and producer while delivering an unforgettable performance in the lead role. Made up of equal portions of wrenching character study, bare vérité and psychological drama, this feature film uses the cold eye of the digital lens to reveal a story of Mikey as she careens off the rails and hurtles

through increasingly painful encounters with family, friends and acquaintances en route to massive personal revelation.

**INTO NEW AGES**

QC 2000, 14 MIN, FORMAT: BETA SP, DIRECTOR: Michael T. Tanguay

All that is great about experimental film: rich images, beautiful cinematography, artistic composition, and powerful, emotional inspirations

**SUNDAY, APRIL 14 AT 7 PM**

**URNING PAIGE**

BC 2001, 112 MIN, FORMAT: 35MM

DIRECTOR: Robert Cuffley  
CAST: Katherine Isabelle, Nicholas Bell, Tom Higginson, Brendan Fletcher, Philip DeWolfe

Things are fine with Paige and her Dad, with whom she has lived alone since her Mother passed away. They have finally found a level of contentment in their lives. But things take a turn when Trevor, Paige's

older brother, returns unannounced on a cold winter evening. He soon moves back in with the understanding that he won't create any problems, but quickly begins prodding at Paige, egging her on and pushing her to react to his increasingly bold turns. Soon tempers flare and the characters begin to revert to their former selves, shedding facades and revealing deeper secrets. They want Trevor to leave but he won't, at least not until the truth comes out. Superb performances from beginning to end from Katherine Isabelle as Paige

(definitely a Canadian actress to keep an eye on) and Nicolas Campbell in one of his best performances as Ross. Brendan Fletcher also turns in a riveting performance as Paige's on-again, off-again boyfriend. Cuffley's feature debut demonstrates a very sophisticated directing style and a totally fresh take on a favourite Canadian film theme of the dysfunctional family. Not to be missed.

**FRIDAY, APRIL 12 AT 9 PM**

**retro**  
CINEMA

All Metro screenings are held at Ziegler Hall in the Citadel Theatre, 9828-101A Ave. For more information, call 425-9212 or log on to [www.metrocinema.ab.ca](http://www.metrocinema.ab.ca).



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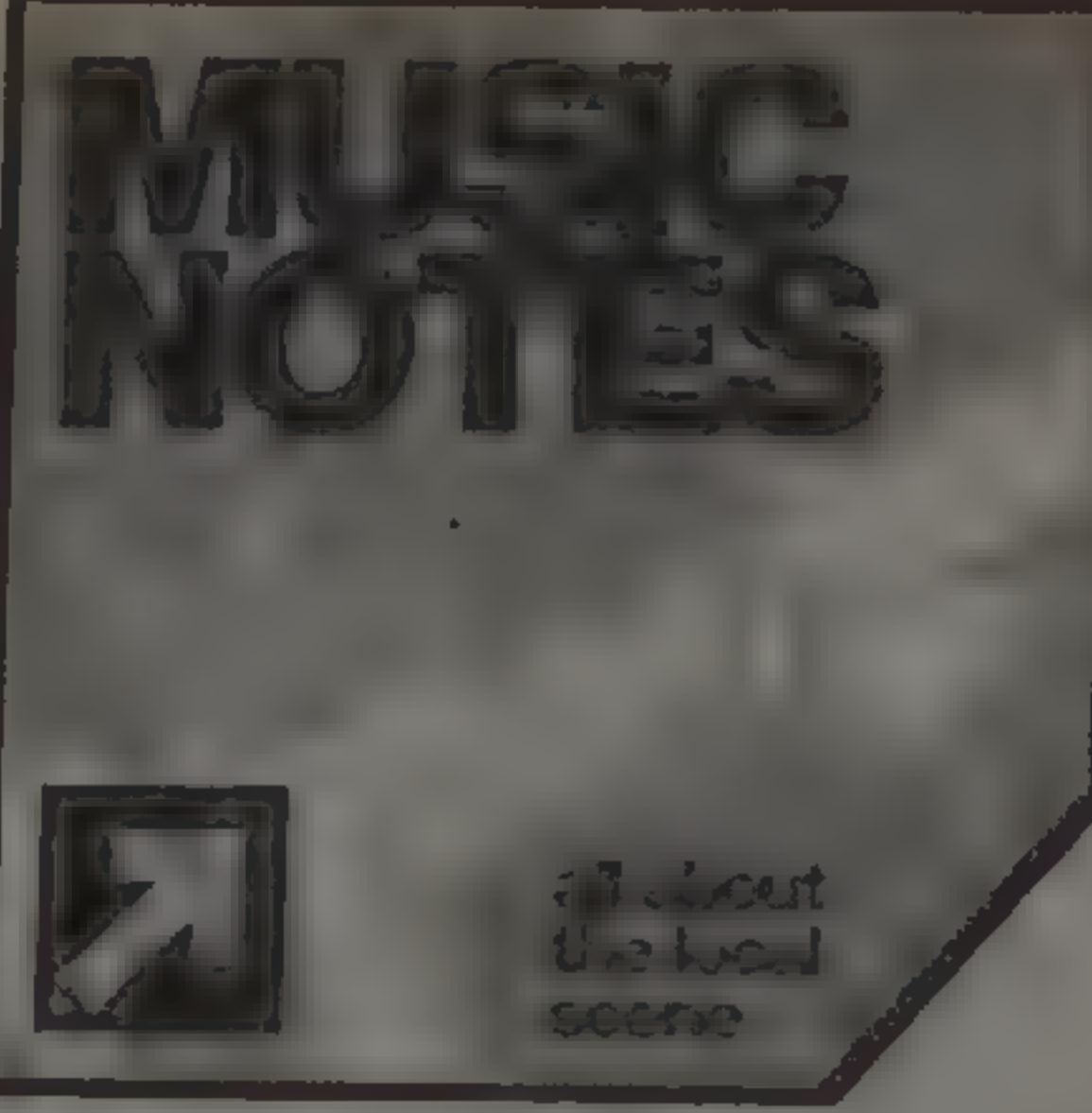
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BY WAYNE ARTHURSON

**Gentleman choler**

**Matt Masters and the Gentlemen of the Rodeo** • With Ray Condo and the Ricochets and the Raygun Cowboys • New City Likwid Lounge • Sat, Apr 12 Sure he's political, but Gentlemen of the Rodeo head honcho Matt Masters has yet to figure out how to write a political country song. Sure, he's tried a couple of times—"Winged Glory" is about bombing in Bosnia and "The News Viewers Blues" is about mass media ownership—but according to Masters, people didn't really like them because they were too preachy.

"My bass player doesn't like political songs," he says. "I think it's important to get involved in politics, I really do, but I think I still haven't figured out how to make politics listenable in a country music song. I'm not against it; I'm just still trying to figure it out."

But don't expect the Gentlemen of the Rodeo to be playing those typical "she done me wrong" hurtin'-type

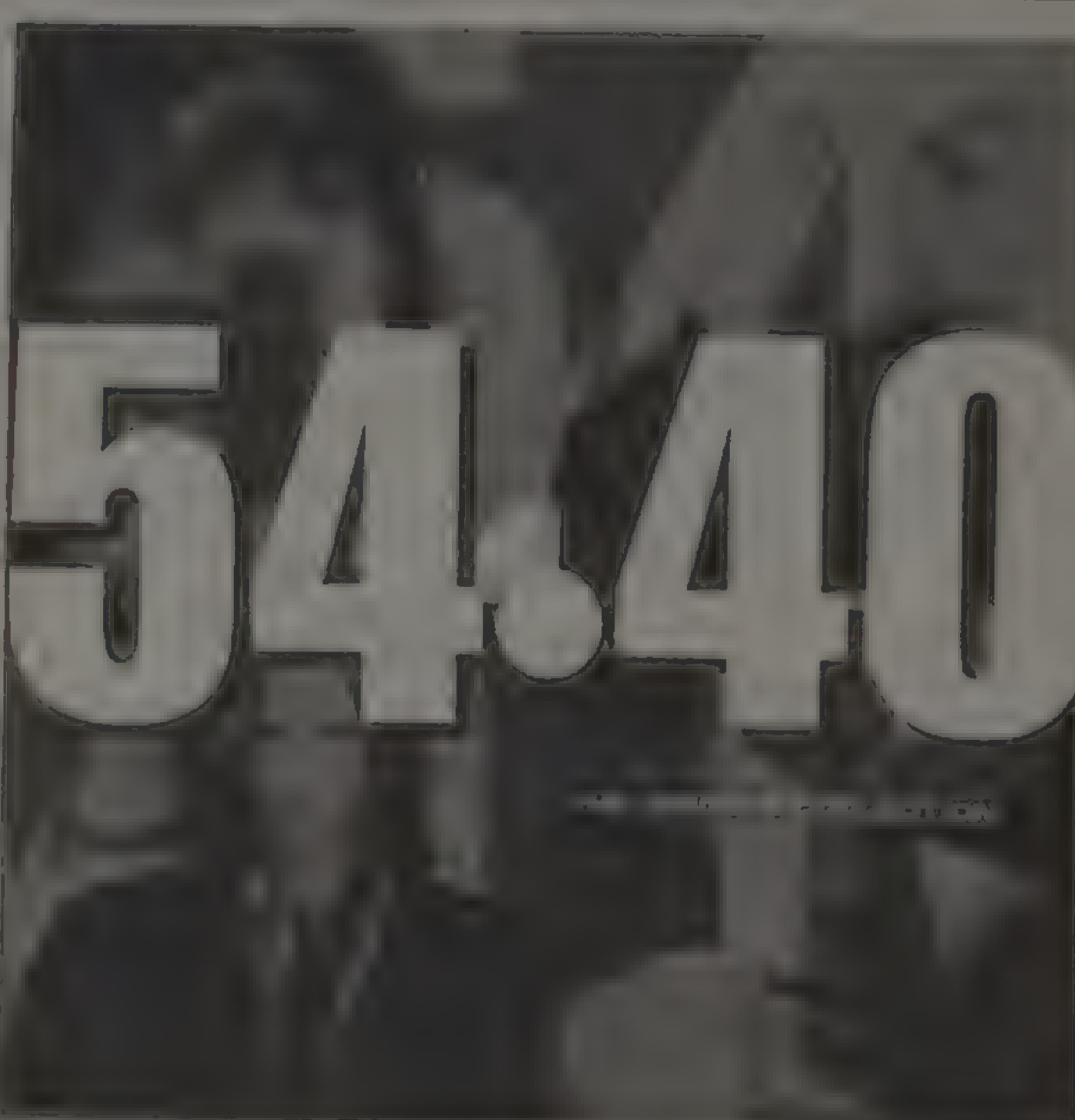
songs, either. Despite having been dumped three times in 2001 (I think you shouldn't rush into anything this year, Matt—take it slow and easy!), Masters likes to tell stories in his songs without reaching into that well of personal sadness.

"I hope I have enough respect for my broken heart," he says, "that I won't date girls I know I won't like just 'cause I know I can get a good heartbreak song from it. I can't deny the fact that three times in one year—that's a lot of bad choosin'. I don't write most of my songs about sad breakups with girls. I don't think I have a single overpowering theme. I think I like to tell stories with my songs for the most part. I'd rather tell a little tale, whether it's true or fictional; I'm not very big on deep, introspective songs.... The last thing people want to hear is me trying to figure out things I don't understand. I'd rather hear something that's a little more concrete."

Despite being a country band from the Stampede City (that's Calgary for all you uneducated folks), the Gentlemen of the Rodeo tell no lies about their background. They're city slickers with a pair of shit-kickers

Matt Masters

in the closet, like pretty much everybody else in Cowtown. "I'm not a cowboy," Masters says, "but I'm singing about themes related to cowboys. I have cowboy boots. I can write about the Bow River. I'm not going to write a song about being out on the range, 'cause that would be bullshit right from the start. We are still three Alberta boys. We've all got western sensibilities. The fact that we all grew up driving cars instead of horses makes a bit of a difference. But I know how to drive a horse. You just plug it in Stick in a quarter."

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## He's got League and he knows how to use it

It's been a long haul for the GPHLers this season. The games were late and held way out in the West End (almost in Spruce Grove, dammit!), but the games were exciting, thrilling and all those other hockey adjectives. I'm not going to get into that 110 per cent Don Cherry/Howie Meeker crap because we've all heard that *ad nauseam*.

League commissioner Brent "Haven't you noticed I've been taking powerskating" Oliver has one key memory of the entire season. "I got a new helmet," he exclaims proudly. "It's clear cherry red so I look like an Mac with a silver cage. Very pretty."

Okay, there were other great moments. I scored my first GPHL goal after three seasons (and got another later in the season); Team NABOB took soon-to-be-champions Mammoth to overtime in the playoffs (way to go, guys—show those goons how real hockey is played!); and during the Exclaim Cup tourney in Toronto a couple of weeks ago, a celebrity dropped in.

"We met Paul Coffey," says Oliver. "He came out to the games on Saturday. He signed my stick and a bunch of other guys' sticks. He sat with his wife and daughter checking out the games. He was there for probably six hours. And he was a really, really nice guy. Bottom line: a super-nice guy."

Speaking of nice guys, Oliver wants to thank his right (and left) hand woman in all this GPHL stuff, Jenn Elliott. Buy her a beer at the GPHL wrap party at the Rev on April 12 (See the Hanson Brothers story on page 26). Without her, there would be no GPHL, Oliver says. So it's time to put away the skates for next year—because Oliver says there *will* be a next year. And wash the gear! I'm not naming names, but hey, I saw somebody's gear bag in the back of his truck last summer, unopened from the final game in 2001. Oddly enough, his initials are B.O.

## Yukon count on me

**Peters Drury Trio • Horizon Stage (Spruce Grove) • Thu, Apr 18**  
You'd think that a cool jazz trio from the Yukon would be keen to move to warmer, more receptive climes. But, as is the case with all stories that start with a lead like that, you'd be wrong. In fact, Whitehorse isn't just a hotbed of jazz; it's hotbed of music. Or so says Graeme Peters, drummer for the Peters Drury Trio.

"Whitehorse is amazingly on fire as far as the whole music thing is concerned," he explains. "Jazz is a major part of the Whitehorse music community, but everything is hopping up there, from jazz to folk to rock. Other musicians in different realms of music are just taking off. It's a bit hard because of the distance, but I don't think the trio would be playing at the level we're playing now if we were from Toronto. Up in the smaller communities, they pretty much grabbed hold of us and said, 'We want you guys to succeed.'"

Success has arrived pretty quickly. The trio (which also features brother Jesse Peters on piano and vocals and sultry vocalist Carolyn Drury) are CBC Radio darlings, have appeared on

national TV and released two popular discs (*Backbeat* in 2001 and their debut, *When Old Met New*, in 1999). They've toured successfully throughout the country and got nominated for a West Coast Music Award. All three members were born, raised and received their musical training in Whitehorse. They all had the same music teacher and started playing in their basement, like most bands do.

Drummer Peters is also a classically trained pianist and wasn't planning on becoming a drummer. When he first joined the school band, he played the trumpet. But then the one and only drummer in the school quit. "Since I was the only kid in the class who had any rhythm," he says, "the band teacher sat me down at the drums, gave me some sticks and told me, 'You are now the drummer for the jazz band, the concert band and the Grade 7 band.' And I just kind of took off from there."

The trio is currently preparing for a quick Canadian tour. After their date in Spruce Grove, they'll play B.C., head east for dates in Ontario and Quebec and then jump across the ocean for a 10-day tour of Russia. The international jaunt is part of an exchange program in which a Russian group will come to the Yukon. "For us to be able to do this and not have to pay for it—and to get paid for it—is an incredible thing right now," Peters says, referring not just to the trip to Russia but the trio's whole musical career. "We're looking out for our best interests and that means getting out there as much as possible. If this takes off, we're all gunning for it. We all love music—and playing it and getting paid for it is probably the greatest thing in the world."

For more info on the Peters Drury Trio, check out [www.petersdrurytrio.com](http://www.petersdrurytrio.com).

## Ralph neighbours

**The Storytellers Cabaret • Featuring Dave Rave, Tom Wilson, Ralph, Paul Hyde and Kathleen Edwards • Timms Centre for the Arts (U of A campus) • Thu, Apr 18** It has all the earmarks of a pretty cool night. On one hand (get ready for a bunch of hands), you've got one of Canada's original punk rockers, on the other you've got a



Peters Drury Trio

rocker turned black-hatted roots/country dude, then you've got a beatnik poet, an '80s Canadian music icon and a rising country star.

To be more specific, there's Dave Rave (formerly the guitarist of Teenage Head, one of my all-time favourite Canadian bands), Tom Wilson (ex-Junkhouse and now with Blackie and the Rodeo Kings), Ralph (beat poet and author of *This Is for the Night People*), Paul Hyde (four-time Juno winner formerly of the Payolas and Rock and Hyde) and Kathleen Edwards (who appears on the *Men With Brooms* soundtrack). Put them all together on a cross-country tour, and you've got the Storytellers Cabaret.

In the first half of the show, each artist will perform a short individual set. Following the intermission, the show adopts a songwriters-in-the-round format with all performers onstage, each one taking a turn on a song while the others provide accompaniment. Throughout it all there will be conversation about each artist's career, stories behind the music, the craft of songwriting, anecdotes and tall tales from the road. And then there will be a Q&A session with the audience to finish off the night.

The concept is not really new—we see it every summer at the Folk Fest and various clubs across the country are jumping on the bandwagon—but this version was the brainchild of Ralph Alfonso (a.k.a. Ralph), who will also act as emcee. "We didn't want it to be just a bunch of disparate people on stage singing songs," he says. "Tom, Paul, Dave and myself have all worked with each other in various capacities over the years, with roots in '70s punk and '80s new music culture. There are a lot of stories to tell, both personal and about our experiences in the music industry. I can't recommend this enough for both the music fan and the musician for a rare inside glimpse at the machinery of songwriting and the stories behind the music."

"I haven't toured across Canada in almost 10 years," says Hyde. "This tour is fantastic, not only because it's a great combination of people, but because it's in intimate theatres. You can listen and be involved without the usual distractions." ☺

## UPCOMING @ the Rev

**FRIDAY APRIL 12** GPHL WRAP-UP PARTY WITH MINT RECORDS GOONS

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Deadline is 3pm Friday.

## ALTERNATIVE

**NEW CITY LIKWID LOUNGE** 10161/57-112 St., 413-4578. FRI 12: Atmosphere II Party: Spilt Milk, Cool Curt, Slaghs. SAT 13: Ray Condo and the Ricochets, the Raygun Cowboys, Matt Masters (Calgary), DJ Buster Friendly, Adv. Tickets @ Freecloud, Blackbyrd Myoozik, Listen. MON 15 (8pm door): Thor (music video shoot). No cover. FRI 19: Scissorkicks, Spilt Milk. TIX @ Foosh, Listen, Blackbyrd Myoozik, New City. SAT 20: The Dudes (CD release party), Parkade, Pangina.

**REV** 10030-102 St., 423-7820. FRI 12: Hanson Brothers, Mammoth, The Shittys. FRI 19: The Gadgets, Whitey Houston, Tim Balash and the Chrome Magpies. Adv. tickets for all shows available @ Blackbyrd myoozik, Listen.

## BLUES AND ROOTS

**THE ATLANTIC TRAP AND GILL** 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona. FRI 12-SAT 13: Kevin Ryan. FRI 19-SAT 20: Fingal's Few.

**THE BLACK DOG FREEHOUSE** 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 13 (3-6pm): Joel Falard. SAT 20 (3-6pm): Andrea Revel (from Calgary).

**BLUES ON WHYTE** Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 11-SAT 13: Junior Watson. SUN 14: The Blues on Whyte House Party All-Stars. MON 15-SAT 20: The Twisters. SUN 21: The Blues on Whyte House Party All-Stars.

**CLIFF CLAYVIN'S RESTAURANT AND PUB** 9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by Randy Smallman with John Peterson and Humberto.

**CONRAD'S SUGARBOWL ON 124TH** 10724 124th St., 451-1038. •Every THU: Open Cage: Acoustic jam hosted by Ben Spencer. •Every SUN: Ordinary Day: Jungle with Royale and guests.

**THE DRUID** 11606 Jasper Ave., 454-9928. THU 18 (8pm): The Wowzers. No cover.

**EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE** 9142-118 Ave., 471-9125. THU 11 (8-11pm): Open stage. FRI 12 (8pm): Carlo Spinazola. SAT 13 (8pm): Kevin Smith, Rhonda Lynn. THU 18 (8-11pm): Open stage. FRI 19 (8pm): Andy Northrup Trio. SAT 20: Greg Panich.

**FATBOYZ LOUNGE** 6104-104 St., 437-3633. FRI 19 (9pm-1am): The Nightshift. No cover.

**HONEST MUR'S BAR AND GRILL** 8937-82 Ave., 463-6397. •Every THU (9:30-10pm): Open stage w/ Keep Six. All musicians welcome. THU 11-FRI 12: Loose

Cannan (blues/roots).

**MEZZA LUNA LATIN CLUB** 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music. FRI 12-SAT 13: America Rosa. FRI 19-SAT 20: America Rosa.

**NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY** Pleasantview Community Hall, 10860-57 Ave., 487-7931, 434-5997. •WED night jam sessions.

**O'BYRNE'S** 10616 Whyte Avenue, 414-6766. •Every SUN (9:30pm): Open stage hosted by Joe Bird. •Every MON: Industry night with music by The Suchy Sisters. MON 15: Industry Night re-launch party. MON 22: Pub Soda.

**O'MAILLE'S PUB** 398 St. Albert Tr., Mission Hill Shopping Plaza, St. Albert, 458-5700. •Every TUE (8-11pm): Open stage.

**RISING SUN SOBER DANCE CLUB** 11311 Kingsway Ave., 479-3775. FRI 12 (9pm-1am): Mr. Lucky (blues, boogie, R&B). \$7 cover.

**ROSEBOWL PIZZA AND LOUNGE** 10111-117 St., 482-S152. •Every SUN: Sunday night jam with host Mike McDonald.

**SCRUFFY MURPHY'S IRISH PUB** Whitemud Crossing, 485-1717. •Every MON (9:30pm): Open stage hosted by Chris Wynters.

**SECOND CUP** 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

**SIDETRACK CAFÉ** 10333-112 St., 421-1326. •Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. •Every SAT (3-7pm): Afternoons at the Sidetrack: Special guests and a jam. All ages event, kids welcome. No cover. •Every WED (7-9pm): Get Heard: Singer/songwriter circle hosted by Ben Sures. No cover. (Until June 12). THU 11-SAT 13 (10pm): Jordan Cook Band (blues). \$3 Thu, \$6 Fri/Sat. SUN 14 (10pm): Sunday Night Live: FireWater/Killer Comedy Show/DJ Dudeman. \$5 cover. MON 15-TUE 16 (9:30pm): Shucker Keys (drums and guitar). Live recording/performance. No cover. THU 18 (10pm): Carson Cule (CD release party). \$3 cover. FRI 19 (10pm): Alex Murdoch and the Polyphonics (CD release party), Greyhound Tragedy. \$6 cover. SAT 20 (10pm): John Ford Band (rock, from Vancouver). \$6 cover. SUN 21 (10pm): Sunday Night Live: Earth Beat, Killer Comedy Show, DJ Dudeman. \$5

**SUGARBOWL CAFÉ AND BAR** 10922-88 Ave., 433-8369. •Every FRI (10pm): Songwriter night. •Every 2nd SUN (2-5pm): PROxyBOY (live chill-out electronica).

•Every SUN (8:30pm): Brett Miles presents "Rise." Inspirational instrumentals (pass the hat). FRI 12 (9pm door): The Swampflowers. \$5 cover. FRI 19 (9pm): Paul Bellows and the Dead Canadas. \$5 cover. SUN 21 (2-5pm): PROxyBOY.

**TIM'S GRILL** 7106-109th St., 413-9606. •Every SAT: Open stage hosted by Dan Meunier.

**UPTOWN FOLK CLUB** Woodcroft Community Hall, 13915-115 Ave., 436-1554. FRI 26 (7pm musician sign-up; 7:30pm door). Open stage. \$3 cover, members free.

## CLASSICAL

**ALBERTA COLLEGE CONSERVATORY OF MUSIC** Muttart Hall, 10050 MacDonald Drive, 423-6230. SUN 14 (2pm): Piano Tales—Once Upon a Piano: Musical encounters for children.

**ALL SAINTS ANGLICAN CATHEDRAL** 10035-103 St., 420-1757, 430-9835. FRI 12 (8pm): Light and Darkness: Greenwood Singers, Dr. Robert de Frece (director), Jeremy Spurgeon (organ), Helen Stuart (piano). TIX \$16 adult, \$14 students/senior @ TIX on the Square, @ door. Group rates available.

**CONVOCATION HALL** U of A Campus, 420-1757, 492-0601. SUN 14 (8pm): All Beethoven Program: Dr. Konovalov (piano) TIX \$15 adult, \$10 student/senior @ TIX on the Square, the Gramophone, @ door.

**EDMONTON CLASSICAL GUITAR SOCIETY** Alberta College, 10050 Macdonald Dr., 433-3742. •Rm. 428, 489-9540. THU 11 (7pm): Master class. •Muttart Hall, 433-3742, 420-1757. FRI 12 (8pm): Martha Masters. TIX \$16, \$13 member/student/senior @ The Gramophone, Avenue Guitars, TIX on the Square, @ door.

**EDMONTON OPERA** Jubilee Auditorium, 11455-87 Ave. SAT 13, TUE 16, THU 18. *The Merry Widow*, Franz Lehár. Sung in German with English dialogue, English subtitles.

**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, #4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414. FRI 19 (8pm)-Sat 20 (8pm): The Pops: Craig Schulman on Broadway. Craig Schulman (vocals); David Hoyt (conductor). TIX Dress circle: \$62 adult, \$59 senior, \$56 student; Orchestra: \$52 adult, \$49 senior, \$47 student; Terrace: \$52 adult, \$49 senior, \$47 student; Upper circle: \$45 adult, \$43 senior, \$40 student; Gallery A,B,C: \$35 adult, \$33 senior, \$32 student; Gallery D,E,F: \$25 adult, \$24 senior, \$22 student.

**KING'S UNIVERSITY COLLEGE** Theatre, 9125-50 St., 439-8795. FRI 12 (8pm): Recital featuring works for two cellos: Josephine van Lier and Ian Woodman. TIX

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## MUSIC WEEKLY

Continued from previous page

\$12, \$8 student/senior @ door.

**DOUGALL UNITED CHURCH** 10025-11733-87 Ave., 420-1757. SUN 14 (3pm): A Chorus: Ariose Women's Choir. SAT 15 (1pm): Marilyn Kerley, accompanied by Helen Stuart. TIX \$12 adult, \$10 student/senior @ TIX on the Square.**TERA NUOVA** Dinner Cabaret Series. D 17 (11pm): Portico (classic Italian art song and arias- featuring David Bedard).**ST. GEORGE'S ANGLICAN CHURCH** 11733-87 Ave., 944-4209. SAT 20 (8pm): Viva Viola: VIVACE (Very Interesting Variety of Chamber Ensemble), w/ Lisa Moody. TIX \$10, \$7 student/senior adv. @ the Gramophone or @ door.**WINSPEAR CENTRE** 4 Sir Winston Churchill Square, 99 Street, 102A Ave., 428-1414. THU 11 (8pm): Fiona Boyd (classical guitar), Pavlo and his band. •420-1757. SUN 14 (3pm): A Soul's Journey: Richard Eaton Singers, Edmonton Youth Orchestra, Cantilou Chamber Choir. TIX \$22 @ Winspear Box Office, TIX on the Square. •WED 17 (noon): Wednesdays at Winspear: Free noon-hour concert. Trio de Force, Joseph Lai (piano), Eavan Verhomin (viola), Charles Hudelson (clarinet). •420-1757. SUN 21 (2pm): Traditions: Big Rock Pipe Band. TIX \$20 @ TIX on the Square.

## CLUBS

**BARRY T'S GRAND CENTRAL STATION** 5111-104 St., 438-2582. •Every WED/FRI: Top 40 w/ DJ Damian. •Every SAT: '80s night w/ DJ Damian.**CASINO EDMONTON** 9055 Argyll Rd., 463-9467. FRI 12-SAT 13: The Ramblers. FRI 19-SAT 20: Me and Julio.**CASINO YELLOWHEAD** 12464-153 St., 63-9467. THU 11-SAT 13: Look Twice. THU 18-SAT 20: Lisa Hewitt.**DEVLIN'S MARTINI BAR** 10507 82 Ave., 437-7489. •Every SUN: DJ Diabolic spins the in sounds from way out.**FILTHY McNASTY'S PUBLIC HOUSE** 0511-82 Ave., 432-5224. •Every FRI-SAT: DJ Serial K (rock, alt, punk, dance, retro). •Every MON: Metal Monday hosted by the Bear's Yukon Jack.**GALLERY LOUNGE** Mayfield Inn, 16615-109 Ave. 484-0821. •Every THU-SAT: DJ**GAS PUMP** 10166-114 St., 488-4841. •Every TUE/WED: Karaoke. •Every THU-SAT: DJ.**GREENHOUSE NIGHTCLUB** Neighbourhood Inn, 13103 Fort Rd., 472-898. •Every WED-SAT: DJ Travis.**THE HIGHRUN CLUB** 4926-98 Ave., 440-2233. FRI 12-SAT 13: Ten Inch Men. FRI 19-SAT 20: Exit 303.**THE INFERNAL DANCE AND RETRO NIGHTCLUB** 9920-62 Ave., 408-2877. Top 40 dance and retro music.**THE JOINT NIGHTLIFE** WEM, 486-3013. •Every SAT: Power 92 live on location.**HASHVILLE'S ELECTRIC ROADHOUSE** WEM, 489-1330. Top 40 country and**SIDERS ROADHOUSE** 11733-78 St., 479-400. FRI 19-SAT 20: Headpins.

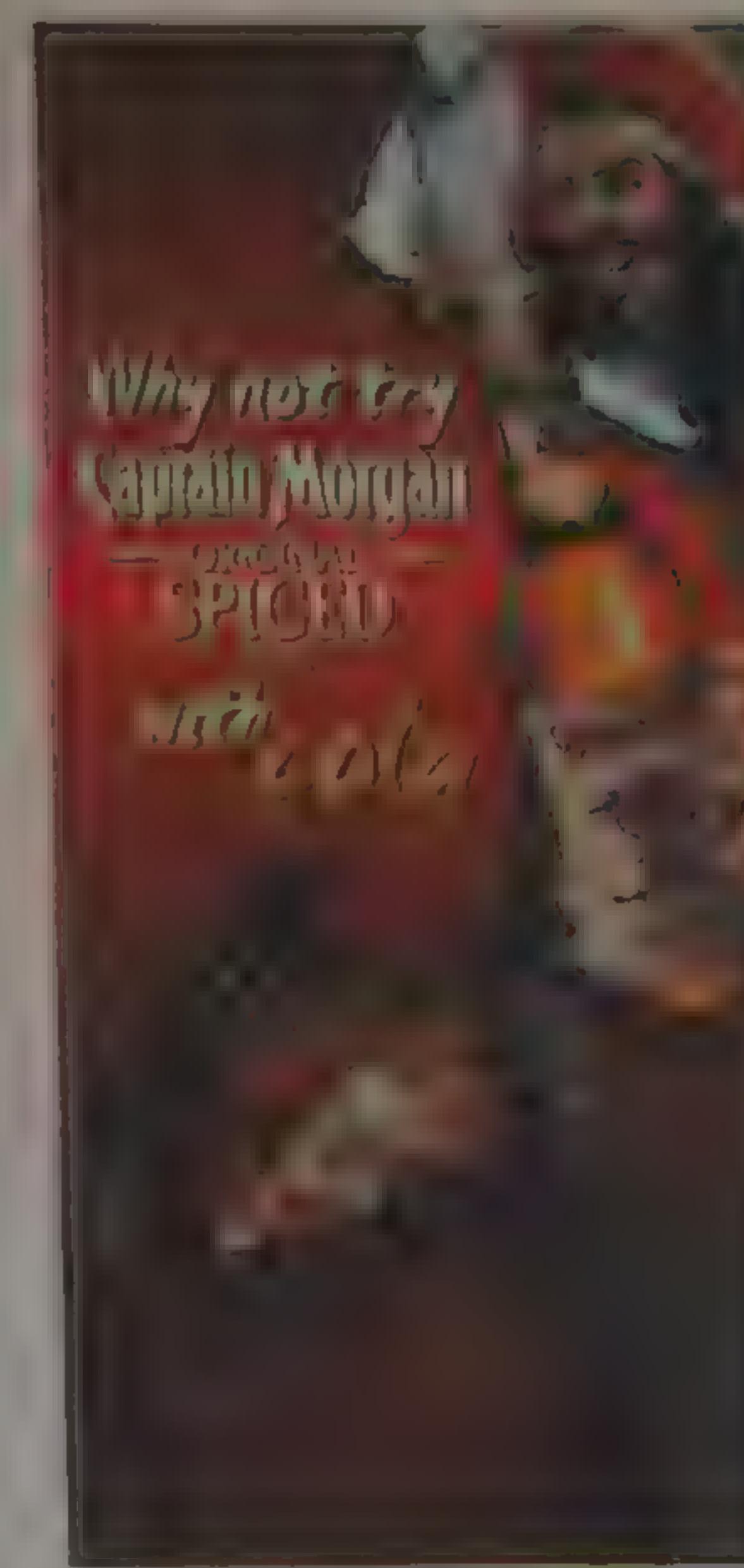
## CONCERTS

**ALBERTA ROOTS MUSIC SOCIETY** Bonnie Doon Hall 9240-93 St., 420-1757.

•T, Apr. 20 (7pm door): Andrea House (prequel concert), Maria Dunn, Bob ahrig, Andy Northrup Trio, Anne Somerville (Sheri Somerville, Pierian Spring. Post concert party: The Almost Leather Band leads to Andrea House's recording project. TIX \$12 adv., \$15 @ door. Adv. tickets @ Myhre's Music, Blackbyrd Myoozik, Sound Connection, TIX on the Square. •420-1757. SAT, Apr. 27: The Young Rovers' Reunion Homecoming (All Canadian Radio Association (2002 songwriter of the year). TIX \$12 adv., \$15 @ door. Adv. tickets @ Myhre's Music, Sound Connection, TIX on the Square.

**DINWOODIE'S** U of A Campus. •THU, Apr. 28: Radiogram (All The Way Home-CD release show), Projektor and the Waking yes (from Winnipeg).**FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 449-3378. •SUN, Apr. 21 (3pm): James Keelaghan (CD release celebration), Oliver Schroer. TIX \$18 cabaret, \$16.50 adult, \$15 child/senior @ 1pm. Festival Place Box Office.**FULL MOON FOLK CLUB** Bonnie Doon 9240-93 St., 438-6410, 420-1757. •FRI, Apr. 12 (7pm door): Barachois. TIX \$14 adv. @ TIX on the Square. •FRI, May 3: Sun Lounge Lizards.**HORIZON STAGE** 1001 Calahoo Rd., Spruce Grove, 962-8995. •SAT, Apr. 13 (3pm): Family Matinee series: Heather Bishop. TIX \$8. Free activities for children in the lobby. •451-8000. THU, Apr. 18 (7:30pm): Peters Drury Trio (light jazz, swing). TIX \$20 adult, \$15 student/senior.**THE JOINT NIGHTLIFE** WEM, 486-3013. •THU, Apr. 11 (7pm door): Big Sugar. TIX \$20 adv., \$25 @ door.**JUBILEE AUDITORIUM** 11455-87 Ave., 451-8000. •FRI, Apr. 26 (6:30pm door; 7:30pm show): Don Williams, Kathleen Edwards (country). TIX \$34.50, \$39.50 @ TicketMaster. •MON, May 27 (8pm): Du Wop - The Concert: Herb Reed and the Platters, The Nylons. TIX \$50-\$55 @ TicketMaster. •FRI, June 14 (6pm door; 7pm show): Wayne Brady (comedian/musician). TIX \$39.50 and \$45.50 @ TicketMaster reserved seating on sale now.**NEW CITY LIKWID LOUNGE** 10161-57-112 St., 413-4578. •WED, Apr. 24: Fireballs of Freedom, Lost Goat.**NORTHERN LIGHTS FOLK CLUB** Queen Alexandra Community Hall, 10425 University Ave., 438-2736. •SAT, Apr. 13 (7pm door, 8pm show): Tom Wilson, Terry Morrison. TIX \$12 adv., \$14 @ door. Adv. tickets @ Alfie Myhre's Music, Acoustic Music Shop.**NORTHLANDS AGRICOM ARENA** 451-8000. •TUE, Apr. 23 (6:30pm door; 7:30pm show): Weezer, Pete Yorn. TIX \$37.50 @ TicketMaster.**PLEASANTVIEW HALL** 10860-57 Ave. •FRI, Apr. 19: Pressure Point, Choke.**POWER PLANT** U of A Campus, 492-2048. •SAT, Apr. 13 (8pm): Saturday Night Live: Thee Knights in White Satan. Presented by the Students' Union. \$7 cover. •SAT, Apr. 20: Battle of the Bands. •SAT, Apr. 27: Old Reliable, Jack Harlan and AA Sound System. Presented by the Students' Union. TIX \$10 adv., \$15 @ door. •SAT, May 25: The Kingpins, General Rudie and Chris Murray.**REV** 10030-102 St., 423-7820. •FRI, Apr. 19: The Gadgets. •MON, Apr. 29: Anti-Pop Consortium. •TUE, Apr. 30: Pillar.**ROXY THEATRE** 10708-124 St., 453-2440. FRI, Apr. 12 (8pm): The Mike Park Band (roots), Mark David (Old Reliable) Ayla Brook (AA Sound System), Shawn Jonason (Old Reliable, Swiftys), Malaika Bariffe (Feast), Brett Miles (sax), Doug Organ, Duke Paetz (Almost Leather Band), Mike Price (harmonica), Curtis Ross (guitar). TIX \$10 adv. @ Blackbyrd Myoozik, Listen, Roxy Theatre, Excel Foods. \$12 @ door. Fundraiser for new CD.**SHAW CONFERENCE CENTRE** •SUN, May 5 (6:30pm door; 7:30pm show): Sum 41, Goldfinger, Autopilot Off. TIX \$25 @ TicketMaster.**SIDETRACK CAFÉ** 10333-112 St., 421-1326. •THU, Apr. 25: Fred J. Eaglesmith.**SKYREACH CENTRE** •SAT, Apr. 6: Mary Mary. •SUN, Apr. 7: Michael W. Smith.

•WED, May 8: Brooks and Dunn's The Neon Circus and Wild West Show: Chris Cagle, Dwight Yoakam, Gary Allan, Trick Pony.

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## MUSIC WEEKLY

Continued from previous page

Sugar.  
**STEAMERS** Victoria. •June 29: The Hermit.

## COUNTRY

**LONGRIDER'S SALOON** 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED (8:30pm): Jam. •Every FRI (7:30-9pm): Free dance lessons. THU 11-SAT 13: The Legendary Trucks. TUE 16: Steve Palmer, Bev Munro. WED 17: Long Jam, Steve Palmer. FRI 19-SAT 20: Headpins (classic rock). TIX \$8.

**ST. THOMAS COFFEE HOUSE** 44 St. Thomas Street, St. Albert, 458-8225. •First THU ea. month (7:30-11:30pm): Open Jam with Jim and Penny.

## JAZZ

**FOUR ROOMS RESTAURANT** Edmonton Centre, 102 Ave. entrance, 426-4767. THU 11 (9pm): Craig Giacobbo Trio. FRI 12 (9pm): PROxyBOY. SAT 13 (9pm): Don Berner Trio. THU 18 (9pm): The [Sic] Trio. FRI 19 (9pm): Brett Miles. SAT 20 (9pm): The Natalie Clark Trio.

**RITCHIE UNITED CHURCH** 9624-74 Ave. •Every SUN (3:30-5pm): Jazz and reflections. Until May 5. SUN 14 (3:30-5pm): Jazz and Reflections: Rhonda Withnell Trio. SUN 21 (3:30-5pm): Jazz and Reflections: Bob Cairns Trio. Collection @ door.

**SORRENTINO'S** 10612-82 Ave., 434-7607. •Every THU (8pm): Jazz night. THU

11 (8pm): Kent Sangster Trio.

**YARDBIRD SUITE** 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. •Every TUE: Jam sessions. FRI 12-SAT 13 (8pm door): Jazz Band Ball Orchestra (from Poland). TIX \$12 member, \$16 guest @ TicketMaster. SUN 14 (7pm door): Chris Tarry's Collective Conscience Canadian Tour. TIX \$12 member, \$16 guest @ TicketMaster. SAT 20: The Bruce Nielsen Band.

**ZENARI'S ON 1ST** 10117-101 St., 425-6151. FRI 12 (8pm-midnight): Dan Skakun Trio

## PIANO BARS

**LION'S HEAD PUB** Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 11-SAT 13: Todd Reynolds.

**SHERLOCK HOLMES CAPILANO** Capilano Mall, 5004-98 Ave., 463-7788. THU 11-SAT 13: Yves Lecroix.

**SHERLOCK HOLMES DOWNTOWN** Rice Howard Way, 10012-101A Ave., 426-7784. THU 11-SAT 13: Dave Hiebert. TUE 16-SAT 20: Sam August.

**SHERLOCK HOLMES WEM** Bourbon St., W.E.M., 444-1752. THU 11-SAT 13: Mark Magarrigle. MON 15-SAT 20: Tim Becker.

**SHERLOCK HOLMES ON WHYTE** 10341-82 Ave., 433-9676. •Every SUN (9pm-1am): Karaoke. THU 11-SAT 13: Duff Robison. WED 17-SAT 20: Mark Magarrigle.

## POP AND ROCK

Also see VURB Weekly on page 40.

**THE FOX AND HOUNDS** 10125-109 St., 423-2913. FRI 19-SAT 20: Music event in support of the CD Project Infinity: Greyhound Tragedy, The Stars Wept, Chunk, Phork, Truth, Drol, Curbstomp, Leto.

**J.J.'S PUB** 13160-118 Ave., 451-9180. FRI 12: Coldspot. SAT 13: Trole (Ontario), Blind and Torn. FRI 19-SAT 20: Think Not Think (blues, rock). FRI 26-SAT 27: The Sleep (rock).

**KINGSKNIGHT PUB** 9221-34 Ave, 433-2599. THU 11: Gamakat. FRI 12-SAT 13: Silly Rabbit. THU 11: Gamakat. THU 18: Disgrace of Retroman. FRI 19-SAT 20: Silly Rabbit.

**MAXWELL T'S** 7230 Argyll Rd., 463-7106. FRI 12-SAT 13: Keep Six (classic rock).

**NU WAVE PUB** 18228-89 Ave., 452-8442. SAT 13 (9pm-1am): Mister Lucky (blues, Boogie R&B). No cover. SAT 20 (9pm-1am): The Shufflehounds.

**OTTEWELL PUB** 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the bands. THU 11: Freeburn vs. The Exceptions. FRI 12-SAT 13: Done Deal. THU 18: Wowzers vs. Stone Koan. FRI 19-SAT 20: Matthew's Grin.

**RED'S WEM**, 487-2066. FRI 12: Painkiller (tribute to Judas Priest). TIX \$4 adv. SAT 13: Doug and the Slugs. TIX \$8 adv. @ Red's, \$10 day of. WED 17 (7:30pm): Samantha

King, Alisha Nauth, Carling Hack, Bobbie Jean. Fundraiser for children's charity "Cause all kids need help". TIX \$15 (children 4 and under free). All ages, general admission show. Adv. tickets @ TIX on the Square.

**ROSE AND CROWN PUB** Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. THU 11-FRI 12: Tim Becker. TUE 16-FRI 19: Deborah Lauren.

**SPORTMAN'S LOUNGE** 8170-50 St., 465-3399. FRI 12-SAT 13: Gamakat.

**STRATHHEARN PUB** 9514-87 St., 465-5478. •Every THU (8pm): Wide open stage hosted by Dustin Zawalski.

**TIN PAN ALLEY** 4804 Calgary Tr. S., 702-2060. FRI 12-SAT 13 (10pm): FBI. SUN 14 (9pm): Sunday Night Jammin' in the Alley, hosted by Ian Kehler.

**TOP GUN LOUNGE** Spruce Grove, FRI 12: Genie (R&B), Breathe, Short Top, R&D Duo.

**URBAN LOUNGE** 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 11-SAT 13: Firewater. \$5 cover (Sat). •448-4827. TUE 16: Guitar clinic with Junior Watson presented by Avenue Guitars. TUE 16: Urban Unplugged. \$5 cover. WED 17: Stone Addison. \$5 cover. THU 18-SAT 20: Rotting Fruit. \$5 cover Sat.

## JASPER

**PETE'S CLUB** 614 Patricia St., Jasper, (780) 852-6262. •Every TUE: Hip hop. •Every WED: Punk and Metal.

## CONCERTS-CALGARY

**BRAESIDE COMM. CENTRE** •SAT, Apr 13: Connie Kaldor.

**CANMORE OPERA HOUSE** Heritage Park •SAT, Apr. 13 (7:30pm): Buccaneers, Cara Luft (singer/songwriter). TIX \$10 @ Megatunes or call 669-8732.

**DOUBLE MO CAFÉ** Stadium Shopping Centre. •FRI, Apr. 12 (9pm): Cara Luft (singer/songwriter). \$3 cover.

**KARMA LOCAL ARTS CAFÉ** SAT, Apr. 13: The Stone Merchants.

**PENGROWTH SADDLEDOME** •TUE, Apr. 16: Luciano Pavarotti. •WED, May 8: Usher.

**S.A.I.T.** •FRI, Apr. 19: Big Sugar

**THE SHIP AND ANCHOR** SAT, Apr. 13: Radiogram w/ Jonathan Inc

**UNIVERSITY OF CALGARY** Student Union, TUE, Apr. 16: Chixdiggit.

## CONCERTS-VANCOUVER

**COMMODORE BALLROOM** •THU, Apr 11: Lucinda Williams. •SAT, Apr. 13: Big

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WITH DJ EXTREME

## SATURDAYS

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DANCE &amp; RETRO MUSIC

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# All through, the Knights

Three Knights in White Satan hang up their codpieces for good this weekend

BY PHIL DUPERRON

If you're a dedicated metalhead, you've probably heard of the kings of hair metal, Thee Knights in White Satan, have decided to turn in their hairspray for good. What you don't know is the terrifyingly true story of their meteoric rise to fame and their incendiary crash back to Earth where they will track us mere mortals with their ultra-cheesy presence for all time. To one So sit back, dear reader, and let Ed from Detroit and Reggie from the other side of Detroit tell their utterly interesting story in their own words for the first time ever.

"I really did think she was 18," says Reggie, hoping to clear up any misunderstanding. "I mean, all she wanted was a tour shirt but I told her, 'Baby, I can't buy rails of cocaine with a blowjob. You can't get a blowjob in your wallet.'"

We've all heard the rumours of drug-fueled all-night groupie parties and the part they played in the band's downfall. But how did the Knights become the biggest hair band in this world and the next?

"We were playing '80s covers way back in the '70s," explains Ed, "but we didn't really get serious about it until the '80s. We can't remember much from the early days, though, because it's all so... We'd really like to write a book about the whole thing, but we'd have to find a ghost writer who was there for it all. I keep hearing all these great stories about it, though."

**Dirty deeds done dirt cheap—and earlier!**

Ed is about to be whipped into an indignant metal rage. He shakes his swing black locks back and forth, baring his teeth and letting out a

guttural moan before leveling his icy stare in my direction as two words slither from his mouth. "Gene Sim-

**[prevue] rawk**

mons," he hisses. "We took that bastard under our wings and he stabbed us in the back. In his book he claims he was the inventor of the rock horns. He's full of crap—that was us. He also says he created the 'Dirty Sanchez' when we all know it was our guitarist, K.C. 'The Inventor of the

turns up soon—I think that bastard has my hockey gear. He's probably sniffing my cup right now. But the cops say I'm really not supposed to be talking to anybody about this. But that glove didn't even fit, man. They can't pin anything on me."

## Cowtown, coke and codpieces

There are several differing explanations for the band's demise, including Ed's recurring marker-sniffing problem, internal strife, the "hings" found on Hyatt's computer hard drive and the little matter of the 5,871 pending lawsuits (including several international warrants and numerous paternity and child abandonment suits). But in the end, it was a show in Calgary, the band's first truly bad show, that banged the lid down on their coffin.

"That was the straw that broke the proverbial camel's back," says Ed. "Everybody was high onstage, just staring into the strobe lights. I just couldn't put up with that nonsense anymore. We got 11 more lawsuits added to our running total that night and I just decided it was time to quit while we were ahead. It's time to hang up the codpiece. If only it could talk. My gawd, the stories it would tell. I'll miss that codpiece. We'll be auctioning it off on eBay after the last show for our legal fees."

So what's next for the Knights? Well, Hyatt's going away for a while, J.J. French is going to raise chinchillas in his native Quebec, drummer Gravy McBrain is writing an old English rocker's cookbook with his specialty, duck à l'orange in a cocaine demi-glaze, Reggie says he's already signed up for a tour with a Knights in White Satan tribute band and Ed is entering the witness protection program—but he's not allowed to talk about it.

Although Ed and Reggie swear everything here is God's honest truth, my journalistic integrity forces me to tell you I think they're full of shit. ☺

These Knights in White Satan Farewell Show Power Plant (U of A) • Sat, Apr 13

Dirty Sanchez' Hollywood who pulled it off first."

News of the band's imminent breakup comes just three short months after the suspicious disappearance of Unskinny Bob, the band's master axeman. Although he was quickly replaced by the "super-sexy" Izzy Hyatt (who can really fill out a pair of spandex pants), his playing leaves something to be desired. "He doesn't cut the mustard," says Ed. "When it comes down to the guitar solo on 'The Final Countdown,' it's just not the same as with Bob. God, I miss that guy. I really hope he

**LIKWID LOUNGE**  
10161 - 112ST INFO: 413-4578

**FRIDAY APRIL 12th**

**ATMOSPHERE II PARTY**

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**SATURDAY APRIL 13th**

JOAQUIN RECORDING ARTISTS  
**RAY CONDO AND THE RICOCHETS**  
(VANCOUVER)



**The Raygun Cowboys**

Matt Masters (CALGARY) DJ Buster Friendly

Advance tix at Freecloud, Blackbyrd, Listen, New City Compound

**MONDAY APRIL 15th**

**THOR** MUSIC VIDEO SHOOT IN SUBURBS  
EXTRAS NEEDED DOORS AT 8pm  
INFO: 452-0184 NO COVER

**FRIDAY APRIL 19th**

**ScissorKicks** (UK)  
2000 + SPiTz + BIA

ADVANCE tix at FOOSH, LISTEN, BIA AND NEW CITY

**SATURDAY APRIL 20th**

**THE DUDES** (CALGARY)  
CD RELEASE PARTY WITH PARKADE AND PANGINA

**MONDAY APRIL 22nd**

the RE-DEFINE RECORDING ARTISTS

**GETAWAY** (TORONTO)

W/ KID APPREHENSIVE & MY EMPTY SKY

**WEDNESDAY APRIL 24th**

**FIREBALLS OF FREEDOM** (PORTLAND, OR)  
W/ LOST GOAT (TEE PEE RECORDS, SAN FRANCISCO)

**FRIDAY APRIL 26th** another ONE NIGHT STAND

**SATURDAY APRIL 27th** THE HI-PHONICS

**WEDNESDAY MAY 1st** SHIKASTA (Toronto)

**FRIDAY MAY 3rd** FIFTH YEAR ANNIVERSARY PARTY

w/ Mad Bomber Society in Suburbs

**SATURDAY MAY 4th** FIFTH YEAR ANNIVERSARY

in Likwid Lounge w/ Bob Egan of Blue Rodeo, Wilco

**WEDNESDAY MAY 8th** THE CONSTANTINES (Toronto)

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COMING UP

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## Hanson Brothers

Continued from page 26

ringing in your ears for days afterward, like a concussion. "It's difficult not to sound generic," says Hanson, "but we get past that by being critical. All the music we play has to pass our own censorship board. Y'know—how many songs about hockey fights can you come up with before you start repeating yourself. It's tremendous-

ly difficult."

### Drivel, he said

Hanson hopes his band's rock-'em-sock-'em music will open people's ears to the fact there are true alternatives to the lame corporate music being pushed on them by the major labels. "I went to big rock shows in the late '70s," he says, "but a punk band in a hall was way better, way funner. But there was a lot of creativity and things are not as creative

now. There was a huge explosion of creativity in about 1980, which made it really exciting to go see shows. Hopefully that will return. We're trying to give everyone that excitement we felt when we went to those shows. Seeing bands like Nickelback just inspires me to do something alternative to that. It's drivel. Generic MTV music. There's nothing to it.

"Eventually," he continues, "especially as you get a bit older, you realize there's more to be discovered, and you're not going to

discover it on MuchMusic—it's not there. The whole music industry has been dominated by show business. It's like beer. It doesn't matter how it tastes—it's how you sell it. I find music, especially country music, so utterly cynical. It's there just to sell. It's like marketing Chrysler or Coke. It's kind of offensive, it has so little to do with music now. The mainstream is so marketed to 13-year-old girls, it leaves out everyone else. Everyone has been pushed out of the way. It's difficult for kids to even

realize they have a choice. As soon as they enter their teens, they immediately surround by the dogs. Hopefully we're in for a little bit of a reality check and the kids will want more than just to be spoon-fed pablum. That needs to happen again."

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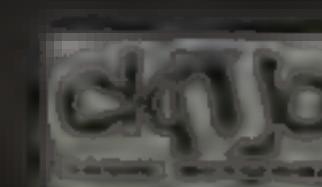
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# CLASSICAL NOTES

inside the concert halls

By ALLISON KYDD

## Spring in their steps

The Alberta Ballet's *Spring Concert* (performed April 5 and 6 at the Jubilee Auditorium) did not give music a starring role; the glossy programme book, though stuffed with ads and smiling faces, practically ignored the composers. Fortunately, some of them, such as Wolfgang Amadeus Mozart, need little introduction.

Mozart provided the musical inspiration for *Divertimento No. 15*, the first ballet of the evening. Neo-classical in

formance seemed flawless. It was no surprise that the audience gave them a standing ovation.

The pair's second-half *pas de deux*, *Meditation From Thaïs* (with music by Jules Massenet, who composed in the specifically French tradition of Saint-Saëns and Fauré) was equally stunning, every woman's—and perhaps every man's—dream of romance. Harrington and Hart's teamwork is remarkable; their bodies melt together and float from one movement to another so smoothly that one can't see where the thrust for the lifts comes from. In the company pairings, by contrast, the men occasionally appeared to be flinging the women about.

The ballet *Snow*, however, was liquid throughout and the highlight of the evening for me. Choreographed by Wen Wei Wang to Canadian composer Glen Buhr's *Winter Poems I & II*, the dance began in silence. As soloist Melanie Henderson, alone on the stage, uncurled from a fetal position, her movements were so muscular that she could have been either male or female. Then the sound of a lone piano came in, and the sense of cold

was captured in both music and lighting. The mood of the piece, with the dancers moving seamlessly on and off the stage, was too hypnotic for the audience to break into applause. There was a striking contrast between the rippling lyricism of the women and the vigorous, masculine wrestling; the tone of the piece became more aggressive as a lone woman was flung back and forth between a couple of male dancers. But soon the music became haunting and lonely again; snowflakes began to fall and a solitary figure went back into hibernation. What did it all mean? Don't ask me; I just know it

took my breath away.

Choreographer Helgi Tomasson's *Much Ado...*, the final ballet on the program, was obviously inspired by Shakespeare and featured music by Sir Arthur Sullivan. I found it too was playful and gamboling, with costumes that captured a sense of the period.

Though music was not proclaimed as Alberta Ballet's reason for being, it was rewarding to see music and movement complement each other. We will soon have another opportunity to see a theatrical whole, as Brian Deedrick directs one of opera's most light-hearted offerings, Franz Lehár's *The Merry Widow*, on April 13, 16 and 18. (The choreographer is Allison Grant.) Several Edmontonians play leading roles: soprano Mary Phillips Rickey (Praskovia), baritone Kevin Gagnon (Cascada) and tenor Lary Benson (Braschitsch). They are joined by distinguished imports and, of

course, the ever-popular Edmonton Opera Chorus.

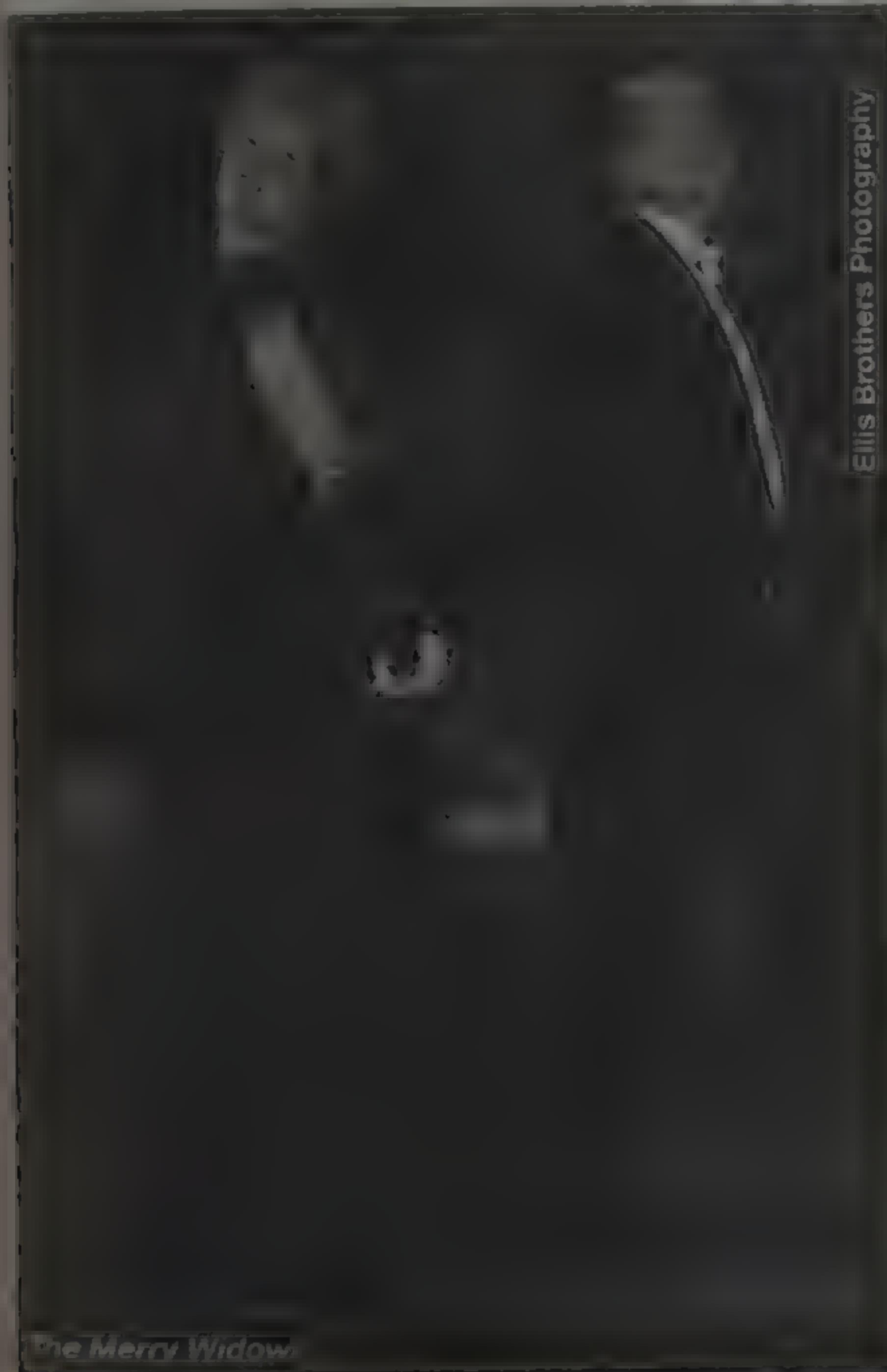
If your taste runs to something quieter, Martha Masters, the 2000 winner of both the Guitar Foundation of America's International Solo Guitar Competition and the Andrés Segovia Competition in Linares, Spain, will be at Muttart Hall (Alberta College) on Friday, April 12. Masters, who belongs to the guitar faculty at Loyola Marymount University in Los Angeles, has been complimented by the *San Antonio Express-News* for her

"poise, maturity and clean technique," "ample dexterity" and "control of instrumental color."

Among this week's many other options for the classical music lover are the *Spring Opus* of the Ariose Women's Choir (founded and directed by Marilyn Kerley) at McDougall United Church (Sunday, April 14 at 3 p.m.). The choir, which has produced two CDs, *Ariose and Joy Shall Be Yours*, will perform a variety of choral music, including madrigals, folk songs and some contemporary compositions.

Playing against Ariose (same time, but at the Winspear Centre) is an extravaganza which includes the Richard Eaton Singers, the Edmonton Youth Orchestra and the Cantilou Chamber Choir in a program called *A Soul's Journey—One to Share*.

On Sunday night at 8, Boris Konovalov plays *All Beethoven*—four favourite sonatas—at Convocation Hall. Konovalov, who has taught in Russia and Israel and now at Alberta College, has toured extensively in Britain, Europe, Asia and North America. ☀



The Merry Widow

style, it is one of over 400 works choreographed by Russian-born George Balanchine, considered one of the founders of 20th-century ballet in North America. *Divertimento*—think "diversion"—is just that, a parade of playful variations on a theme, as individual dancers gambol around the stage. It is a good choice for a smaller ballet company that tries to avoid the star system. Though there are some busier roles, everyone has a chance to strut.

Next came the first of two breathtaking duets by special guests Evelyn Hart of the Royal Winnipeg Ballet and Rex Harrington of the National Ballet of Canada. Hart and Harrington undulated, glided and reached their way through the popular *Impromptu Pas de Deux*, all to the music of Franz Schubert. The dance was originally created as a showpiece for the Royal Ballet by Derek Deane, and the per-

formance seemed flawless. It was no surprise that the audience gave them a standing ovation.

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VUEWEEKLY

By CAM HAYDEN

**Come here, Mr. Watson!  
I need you!**

Ten minutes of watching and hearing Junior Watson at Blues on Whyte last Sunday evening was more than enough to convince me to urge all blues fans to run—not walk—to the Commercial this week.

Watson's highly-anticipated week-long gig (and promises of a sneak preview on Sunday night) had the joint three-quarters full. And with three tunes, a behind-the-head solo, some strategic stamping of feet and a well-placed scream he had the crowd in the palm of his hand. It all bodes well for blues fans. When Watson is on stage with his own band through Saturday night, there will be no shortage of high-energy entertainment, great guitar and the southern Californian blues sound.

And that's the way things should be for someone who has reached near-cult status with blues aficionados. He's got more than 45 albums to his credit—primarily as a sideman—and chances are

you've heard him before, even if you don't know his name. He was a founder of the Mighty Flyers and played with that band for 10 years. He put in another 10 years with Canned Heat and recorded with a list of piano and harmonica players that includes James Harman, Kim Wilson, the late William Clarke, Al Blake, Lynwood Slim, Charlie Musselwhite, Rod Piazza, Mark Hummel, Johnny Dyer and a host of others.

It would be a very foolish blues fan who failed to stop by Blues on Whyte at least once before this week is over. See you there.

# Plain to see

## Plain to see

It's great to hear that Holger Peterson's Stony Plain Records has cut a deal for American distribution. The Minnesota-based Navarre Corporation is one of the largest independent distributors in the United States with 18 regional reps out there chatting up the product.

Two of Stony Plain's recent top-notch releases, Long John Baldry's *Remembering Leadbelly* and Duke Robillard's *Living the Blues*, are slated for a U.S. release in mid-May, while 50 other albums in Stony Plain's back catalogue will also be made available across the States. In other Stony Plain news, while *Richland Woman Blues* may not have won a Grammy for Maria Muldaur, she did receive an AFIM (Association for Independent Music) award and is still up for two W.C. Handy awards. The Handys are announced May 23.

## Morgan recital

I caught up with Morgan Davis this past week. After missing last year's North

Country Fair for the first time in 21 years, the talented bluesman is putting together some dates to back up his planned performance at the fair this June.

Davis now makes his home on the south shore of Nova Scotia and says he's been working on a move to the country for more than 15 years. Speaking of work, he's been busy—he's travelled to Europe three times in the past year to play and recently wrapped up some recording sessions with Dutch Mason. Fans of Dutchie will be sad to hear that Mason is confined to a wheelchair these days, fighting both crippling arthritis and very serious bout. "Dutch is still great," Davis says. His attitude is wonderful and he was very happy to be in the studio." Let's all hope for the best for Canada's Prime Minister of the Blues."

Dial and donate

Finally, don't forget that CKUA's spring fundraiser gets underway this Friday at 6 a.m. Blues fans will want to make sure they call in to donate on any of the station's three blues shows: *Natch'l Blues*, hosted by Holger Peter-son from 3 to 6 p.m. on Saturday afternoons; *The R&B Revue* with Lionel Rault on Saturday evening from 7 to 8 p.m.; and *The Friday Night Blues Party*, hosted by yours truly on Friday nights from 9 p.m. to midnight. ☺

*Cam Hayden hosts the Friday Night Blues Party on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.*

**CHECK OUT VUEWEEKLY'S  
DISH SECTION**



inside  
global  
club  
culture

# BPM

By DAVID STONE

## Townes syndrome

**DJ Jazzy Jeff • The Roxy • Mon, Apr 8 • reVUE** Before surrendering your money to see your favourite DJ, rapper or singer live, you should always ask yourself, "What am I expecting in return?" If all you get is a recycled routine they've presented so many times before they could do it while unconscious, take that money, fold it up and put it back into your pocket.

That's exactly what the crowd at the Roxy should have done last Monday instead of paying the \$10 admission—unexpectedly raised from the advertised cost of five dollars—to see Will Smith's better half, DJ Jazzy Jeff.

Jazzy Jeff, a.k.a. Jeff Townes, arrived at the club at almost 1 a.m., and did little to showcase his skill or experience in front of the 485 patrons. While his routine contained some impressive segments, many of the transitions seemed forced and out of place. After 75 minutes of beat-juggling and lyrical manipulation (sans the body tricks), the show was over. Over half of the crowd had already left. Surrounded by brutish security personnel—both his own and those of the Roxy—Townes then made his way straight from the DJ booth to the exit. Along the way, he shunned the half-dozen longtime fans who had waited 15 years to get their CD inserts, T-shirts and records signed.

Kevin Fyvie, who drove over an hour to the club, where he stood since the doors opened at 8 p.m. hoping to get his *Rock the House* CD (DJ Jazzy Jeff and the Fresh Prince's first album) signed, got that CD shoved back in his face, autograph-less. "I felt like I didn't matter, like his fans mean absolutely nothing to him," Fyvie says. The experience was so disillusioning that Fyvie says he'll refuse to buy any CDs Townes releases in the future.

But it's not just the autograph-seekers who walked away disappointed; several local DJs were also shunned by the DMC Hall of Famer. Even the event's promoters struggled for time with Townes following the show. Archie Caraang, from Urban Metropolis Promotions, says it took a huge effort for him to get his picture taken with the headliner after the show. "It went so fast," Caraang says. "I don't think he even signed four autographs. It seemed like he didn't care about the crowd; he just wanted to get his money and bounce." Caraang adds that other DJs they've worked with, such as DMC champions Q-Bert and Craze, are usually willing to stick around after shows for autograph sessions and to meet their fans.

Audience member Jackson Hinton got the impression that Townes was uninterested in performing and treated the gig as a way of making some cash—

rather than an opportunity to perform. "When you're a performer," Hinton says, "you do have a responsibility to entertain your fans. He could have at least acted like he cared, even if he didn't."

Hinton, like Fyvie, says it's unlikely that he'll be picking up Townes's upcoming album, but urges people to make up their own minds on the matter. "If you like his music, buy it for sure," he says. "But if you just want to support the artist, I'm not sure he deserves those sales." —SEAN AUSTIN-JOYNER

## Able-bodied Seaman

Thaws are a wonderful thing. As the snow begins to melt, in comes a flood of acts and events to local clubs. The biggest news is British DJ Dave Seaman, who lands in the Rev Cabaret/Lush on Wednesday, May 15. Seaman is on tour to promote his latest contribution to the Global Underground mixed CD series, 022: *Melbourne*. More details next week.

Later that week, on Sunday, May 19, Majestik Nightclub will present U.K. trance artist DJ Woody, a.k.a. Binary Finary. Best known for his anthemic track "1997," which has been remixed on an annual basis by the likes of Matt Darey, Oliver Lieb and Paul Van Dyk, Binary Finary has continued to release new material, including last year's "Niterider."

Junglists might also want to check out the return of Toronto's Tommy Iffingas. The world-renowned selecta will be laying down beats with MC Caddy Cad at Subterranean Sound's Trauma club night at Lush on Thursday, April 25.

Finally, after-hours fixtures the Starving DJs are preparing to move into the licensed scene with a new night at New City Suburbs, beginning this Thursday. The trio of Tristan Newton, Diazo and Vaas will be sharing their space with monthly resident Pilotpriest, a live electronic artist who has done remix work for Air and Daft Punk. The night, which doesn't have a name yet, will focus on progressive house and trance, and will feature a selection of guests and rotating residents. The official launch will be on Thursday, April 25. ☺



I've been to bars where it seems like everybody belongs to a certain clique. Bars where if you don't listen to the same music, or enjoy the same taste in clothes as everyone else then you aren't really welcome. All these label-conscious people running around buying fashionable drinks, and wearing clothes that help them maintain their image. "I'm a raver, I'm a punk, I'm a goth, or I'm a chick (who thinks of themselves as a chick really?)" That's not much fun. All we ask is that when you come to pure, that you drop these labels at the door and just have a good time. This is not to be confused with dropping your pants at the door. pure is not a clothing optional club, no matter what anybody else might have told you.

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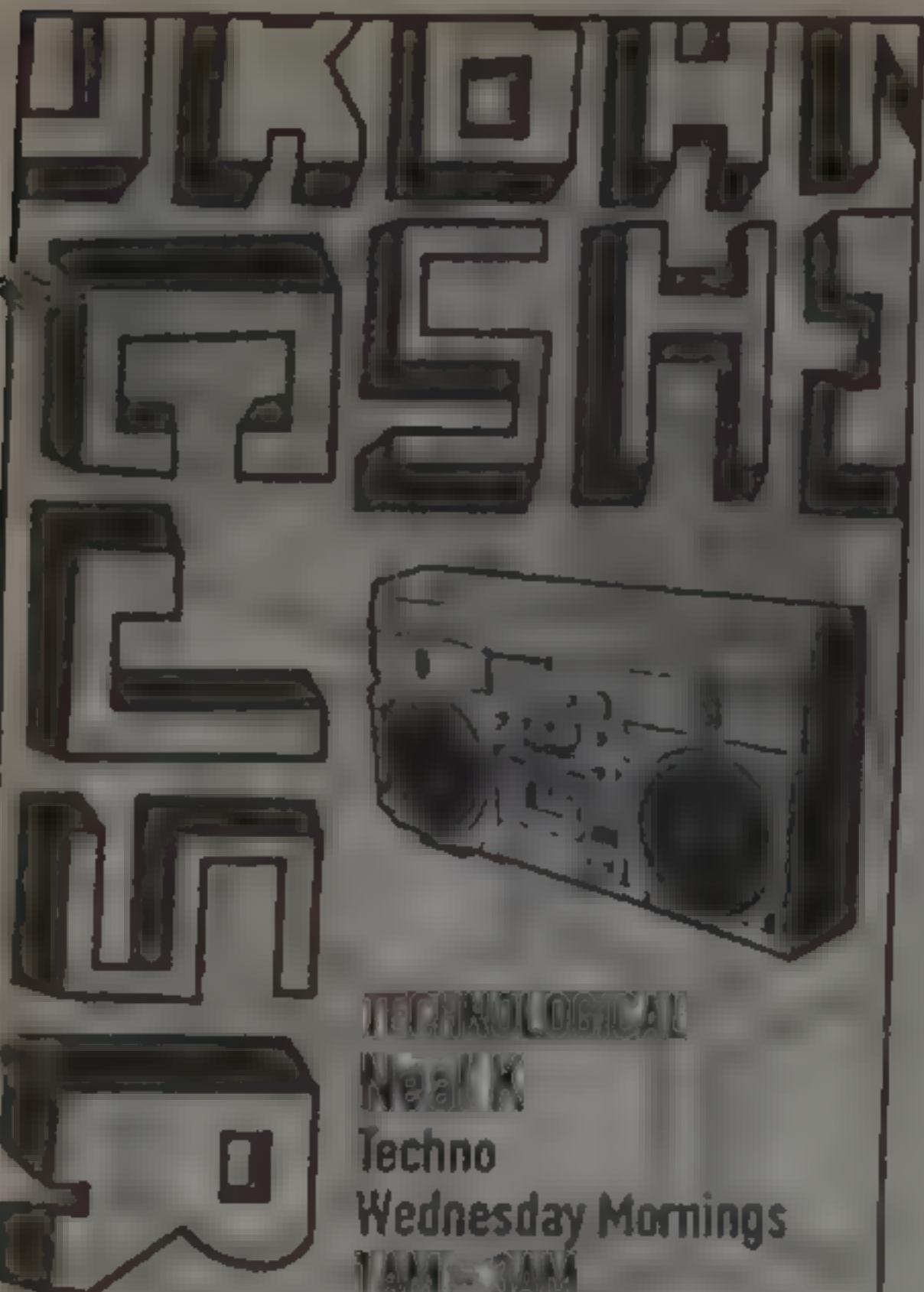
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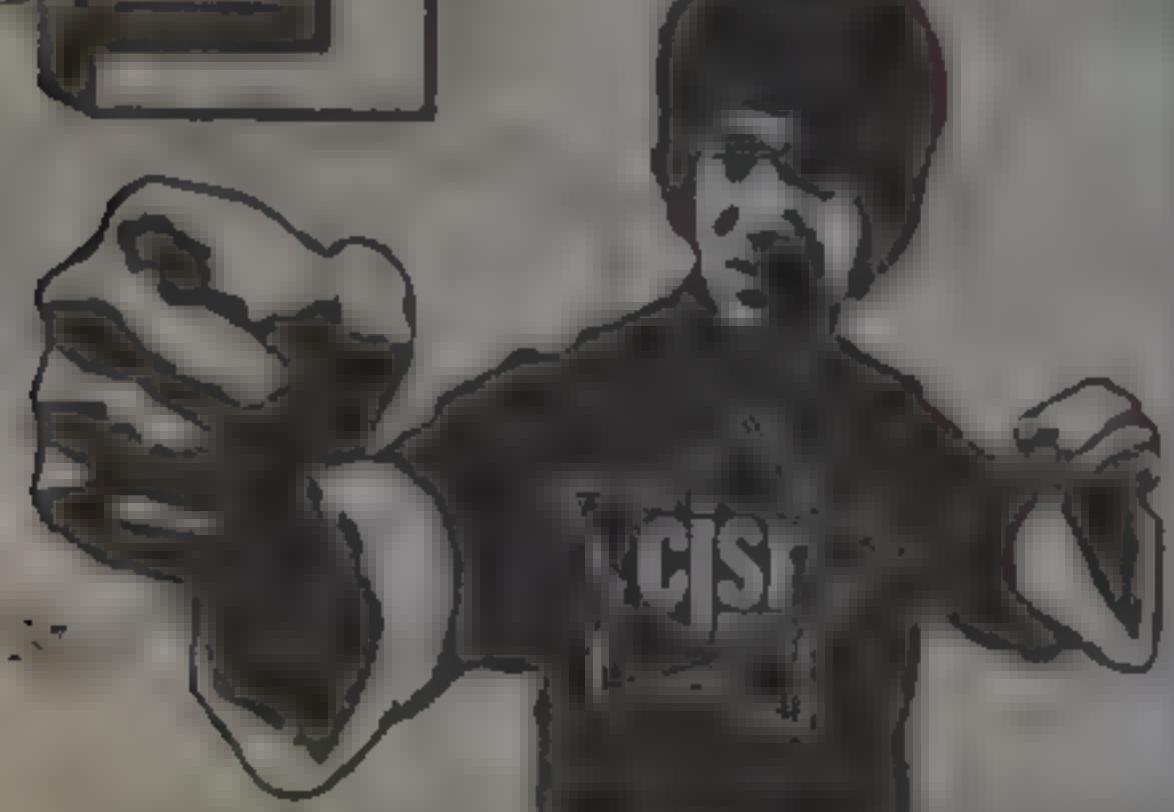
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# CLUB WEEKLY

4 PLAY NIGHTCLUB—10338-81 Ave • THU: Urban Substance, hip hop and R&B with DJs Spincycle and Invincible

THE ARMOURY—10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI-SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • WED: The Forum, deep/progressive house, intelligent drum and bass, with Robert Alan and DJ Calus • THU: Deja Vu, house with Johnny 5, Khadija Jetha and guests • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

BRONZE—10345-105 Street, 423-7884 • WED-SAT: top 40 dance with Puf The Magic DJ

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invincible, MC J-Money and Rude Boy • SUN: Ladies Night, with DJ Invincible, MC J-Money and Rude Boy

CEILI'S IRISH PUB—10338-109 Street, 426-5555 • MON: Playa, funk, soul and deep house with Junior Brown

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Thunder Dave, Slav, Mr. Anderson,

LP • SAT: Wil Danger, Donovan, Protege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Spincycle, DJ Invincible and guests

DEVLIN'S—10507-82 Ave, info 437-7489 • SUN: The In Sounds From Way Out, beats with DJ Diabolic

EUPHORIA—4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sese, Travisty and Devilish—MAR 30: Stone & Derkin (Edmonton)

FLY—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • THU: Soul What?, with Echo, Slacks and Shortround • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwave) • SAT: For Those Who Know., with Junior Brown, Amedeo, and Ryan Mason—APR 6: Halo's First Anniversary, with DJ Heather (Chicago)

IRON HORSE—8101-103 Street, info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main-The Classic, retro with Dj Loki; Velvet—progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolee and guests—APR 11: Junglist Undercover, with David Stone; APR 25: Tommy Illfingas, Caddy

Cad (Toronto) • FRI: Lush-Wheels, house with Remo Williams and Bobby Torpedo and rotating guests; Velvet—Underground, alternative & retro with Eddie Lunchpail • SAT: Turbo, progressive trance and house with alternating guests—APR 13: Deko-Ze (Toronto), Johnny Five; Velvet: Forties 'n' Nines, with Rerun and Sundog

MAJESTIK—10123-112 St. • TUE: DJ Karaoke • WED: Volume, drum 'n' bass with DJ Celcius, MC Deadly, Ghetto F/X, J.Me.J, Dale Force and guests • THU: House night with residents Tripswitch, Sweetz, Kristoff and guests—APR 11: Domenic G (Calgary) • FRI: Slammin', house and progressive club with Charlie Mayhem, Kristoff and guests—APR 12: David Lee, Thunder Dave • SAT: hard house with Crunchee, Jaw-Dee and guests

NEW CITY COMPOUND—10167-112 St., 413-4578 • TUE: Likwid Lounge—Stellar, Brit Pop, Mod and indie Rock, with DJ Bluejay and Travy D • WED: Suburbs—Atmosphere, old school, soul, house and hip hop, with Cool Curt and Slacks • THU: Suburbs—(alternating) Live remixing, original music and atmospheric DJing with Pilotpriest; Starving DJs (progressive house & trance) with guests • FRI: Suburbs—Simon LeBondage, Bluejay, DJ Damage—APR 19: Dj Scissorkicks (UK), with Dj Spilt Milk • SAT: Suburbs—Saturdays Suck, with Dj Blue Jay and Nik Rofeelya

RED'S—Phase 3, West Edmonton Mall • MON: Mike's Mondays • TUES: Toonie Tuesdays • SAT: Saturday Night Party, with Dj Kenny K • SUN: Hypno Sundays

THE ROXY—10544-82 Ave, 437-7699 • MON APR 8: DJ Jazzy Jeff (Philadelphia) • THU: Metal Night • FRI-SAT: top 40 dance and R&B with DJ Extreme

THE ROOST—10345-104 St. • TUES Upstairs: Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs house with Alvaro, Headspin, Diabolik, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN French Pop, with Deja DJ

THE SPOT—10148-105 St. (late night/after hours) • THU: Ladies Night, with DJs Cool Curt, POW, Pink, Slav, Ambiguous • FRI: The Fearless Five • SAT: Infinity, trance and hard house with the Starving DJs (Tristan Newton, Vaas Dazio) and guests

SUBLIME (late night/after hours)—10147-104 St., Bsmt. 905-8024 • FRI: Astrotrip, Darcy Ryan, S2 • SAT house with Manny Mulatto and Locks Garant with rotating guests Solo, Ryan Mason and Lickety Split

THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Gundam, Prime & Propa, Tripswitch, LP; Bunker—Saki & Spanky Alias, Charlie Mayhem • SAT: Upstairs—Jameel, Sweets, Tiff-Slip, Dave Therrian, Bunker—Bobby Torpedo, special guests, Anthony Donohue • SAT APR 20: 4:20 The Return To The Old School Party, with Rolodex And Khadija (Old School Set), Spilt Milk, Punch Bros, Rerun, Degree, Skoolee, Dave Stone And Derkin, Tiff-Slip, Thunder Dave Therrian, Sureshock, Miss Sync, Phatcat, Sweetz, Jameel, Ikon, Anthony Donohue, Propa, Rude D, MCs Flow-pro, Degree, And Khadija



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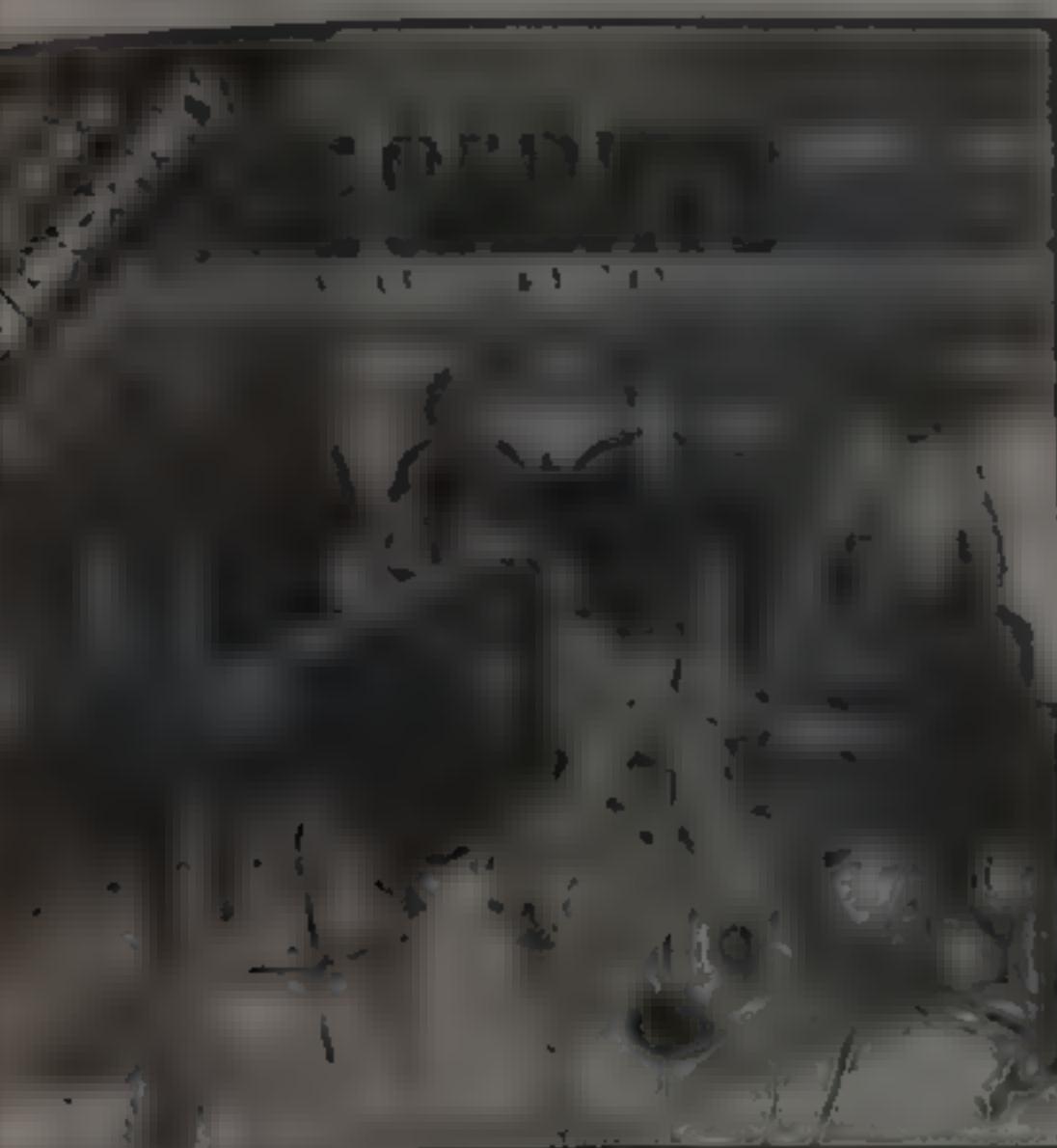
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# NEW SOUNDS



## THE GADJITS TODAY IS MY DAY (THICK)

Here's the story. A former ska band slowly discovers its purpose in life, arrives with glorious exhalation, declaring finally, "We were right all along." Such is the way Kansas City's the Gadgets open their new album, the optimistically titled *Today Is My Day*. The music is a far cry from the band's *ellcat* years, when they precariously balanced a growing awareness for American roots music with rocksteady beats and punk ethos.

Distortion pedals, it seems, are in short supply around the Gadgets now. While their earlier material was pushed along with adolescent rage, the songs on *Today Is The Day* jump with youthful abandon. Songs like "Naffle House Is Not a Home" and "Someday Driver" are lovely, uplifting punk spirituals, while "One Stone's Throw From A Riot" and "All the Way" sound like the kind of garage rock you wish Weezer would make. If you're looking for a song that would be a radio hit in your own fantasy universe, however, look no further than the achy "This Girl," which happily calls the best 1980s jangle-rockers.

This isn't revivalism along the lines of the Strokes or the White Stripes, however—there's a refreshing honesty and authenticity in this music that removes it from the dangers of the trend wagon. Today might be the Gadgets' day, but plenty more will land in their favour for some time to come. ★★★★ —DAVE JOHNSTON

## SIXTY STORIES DIFFERENT PLACES TO SIT / PAINTED THIN

### A LOVELESS KISS (SMALLMAN)

It seems like one thing happened to Snyder of *Sixty Stories* and she wrote seven songs about it. Very good songs, though, built around synthesizer samples and feedback. Something about moving to a farm, broken taps or heroin. Winnipeg's *Sixty Stories* (one band member (J. Paul Furgale) with the massive *Painted Thin*, but *Different Places to Sit* has little to do with that sound, except for the five *Painted Thin* songs appended to it. Snyder does some high-quality singing, and while her writing sticks to stories of relationships in flux, it all seems sincere and unsentimental. Smart, even. "The Place at the Top of the Stairs" reminds me a little of the *Weakerthans* or Greg MacPherson's *1st album of Blah* (to use exclusively

Winnipeg references).

Speaking of the *Weakerthans*, the second half of this CD stars *Painted Thin*—guitarist Stephen Carroll (who went on to form the *Weakerthans*), along with drummer Dan McCafferty and singer/bassist Paul Furgale. Furgale has more of a *Propagandhi* vocal style (to use a fourth Winnipeg reference) and his writing is all heroin and broken homes and Swallowing Shit-style anti-imperialist war songs. And Manner Farm. Winnipeg is a tough place. On "Shelter Worker's Goodbye," for instance, Furgale sings, "The sum of your underpaid work is a freezer full of bodies." *Painted Thin* recorded these five songs in Germany in 1997, but they sound impressively current all the same. ★★★★ —GABINO TRAVASSOS

### NORAH JONES COME AWAY WITH ME (BLUE NOTE)

Norah Jones's debut album has been released by Blue Note Records, and as such she's being marketed as a jazz singer, even though her mellow sound is informed just as much by pop and even country sensibilities. (She even does a cover of "Cold, Cold Heart.") But the marketing choice is a shrewd one; the cachet that comes with being called a jazz singer may very well be enough to bring Jones to the attention of listeners who might dismiss her as nothing more than another generic, good-looking, run-of-the-mill ballad-singer if they saw her disc filed in the pop section of the local HMV.

And I most likely would have been one of them. One of the great things about working at a newspaper like this one, where dozens of CDs arrive in the mail each week, is the opportunity to listen to a much wider cross-section of discs than you ever would if you had to pay for them—and every once in a while you make a discovery like I did with Norah Jones. I don't want to build up this album too much—there's nothing experimental or groundbreaking about it in the least—but at the same time there's not a bad song in the lot, and Jones sings them all with a charm, an intelligence and a sense of rhythm that's relaxed, unaffected and sexy.

*Come Away With Me* left me convinced that with the right promotion and a couple of songs on the right movie soundtracks, Jones could be a big crossover jazz star—the next Diana Krall. (And yes, I do mean that as praise. Hey, better Jones than Harry Connick Jr.) ★★★★ —PAUL MATYCHUK

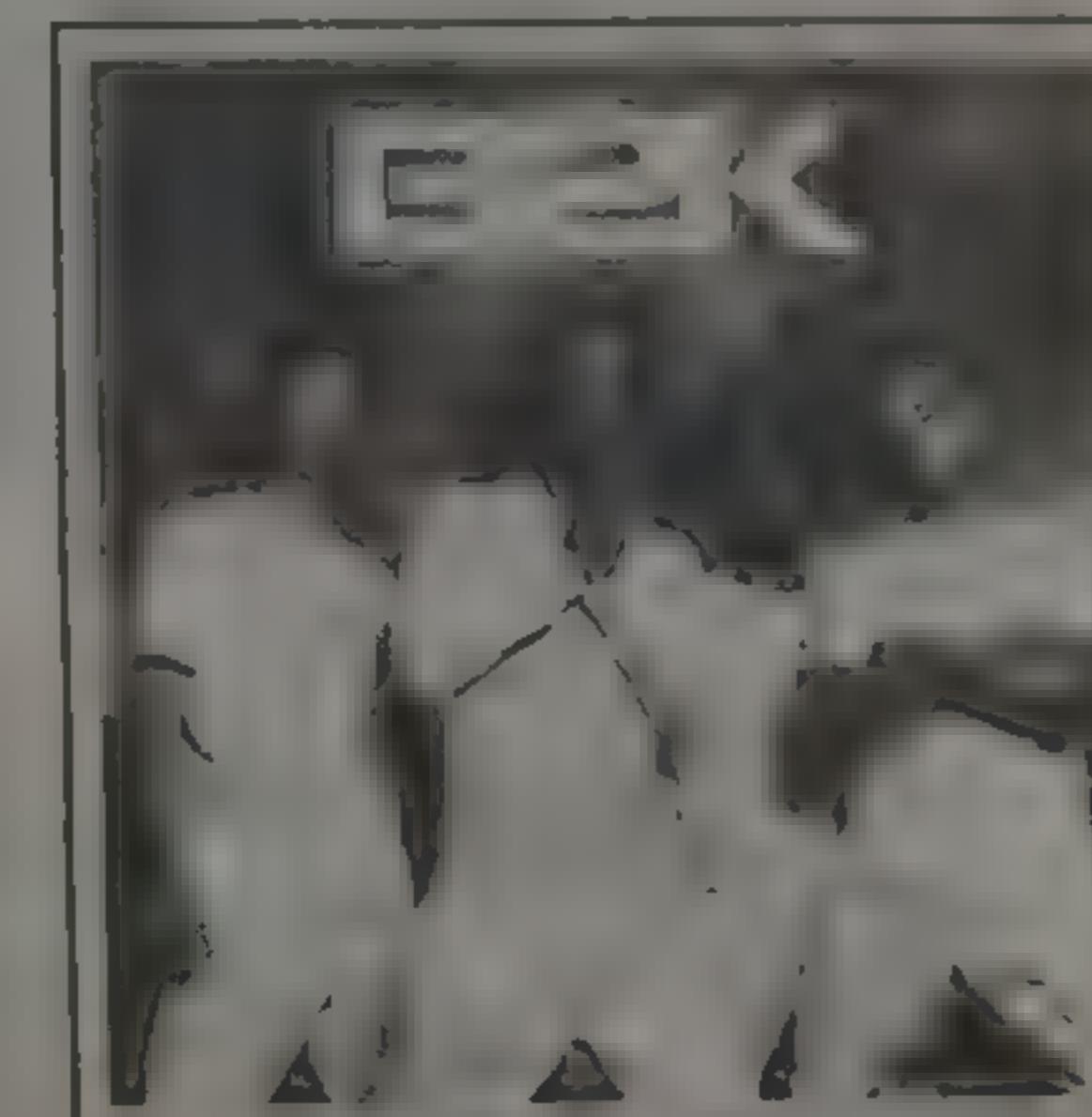
### SHAGGY HOTSHOT ULTRAMIX (MCA/UNIVERSAL)

You want pointlessness? We've got pointlessness! You want hollow remixes of overplayed club songs? We've got those, too! When Shaggy officially made the transition from mainstream reggae to mainstream pop, the move was so expected that few of his former fans deserted him. But even their patience will be

tried by *hotshot ultramix*, on which Shaggy's pop persona reaches new, all-time lows.

All of the expected remixes are here, including the Punch Mix of "It Wasn't Me" and the Strip Mix of "Freaky Girl," but when you consider that Shaggy's last album, *Hotshot*, survived on two or three singles, tops, remixing every single track on the album seems like overkill. Take the electric guitar-heavy "Why You Mad At Me?" on which predictable beats battle tired lyrics to create a train wreck of a song. Or the over-synthesized "Keep'n It Real," which sounds as if it were recorded inside a drainage pipe.

With the exception of the energetic "Special Request" or the Dukes Mix of "Hope," *hotshot ultramix* is Shaggy's most forgettable work to date. ★ —SEAN AUSTIN-JOYNER



### B2K (EPIC/SONY)

B2K, Sony's latest teenage discovery, have recently landed on the over-crowded music scene, and their debut CD barely manages to fly below the line of fire directed at most mainstream boy bands. Omarion, J-Boog, Lil Fizz and Raz B sound suspiciously mature for their age, as most 16- and 17-year-olds normally haven't mastered the art of relationships. Regardless, their singing is accomplished enough to make me think they might have great careers ahead of them. The fact that this disc relies on no guest appearances whatsoever, except for a production credit for Jermaine Dupri on "Last Boyfriend," is also a good sign.

Still, Lil Fizz's lackluster performance on the group's mega-hit "Uh Huh" only bolsters my argument that R&B singers who attempt to rap should be dragged out of the studio by their toes. "Spit the game undercover," he sings. "I'm lethal like Danny Glover/Got you runnin' to your mother makin' plans for life/You, I'm only 15, what I need with a wife?" (Besides, wasn't Mel Gibson the lethal one? Whatever. —Ed.)

Passable ballads like "Gots Ta Be" and "I'm Not Finished," however, add balance to this club-heavy album, which focuses on uptempo songs like "B2K Is Hot" and "Here We Go Again." Fans of 3LW, 3rd Street and Lil Bow Wow should check it out. Otherwise, steer clear. Very clear. ★★★

SAT. A J. JOYNER

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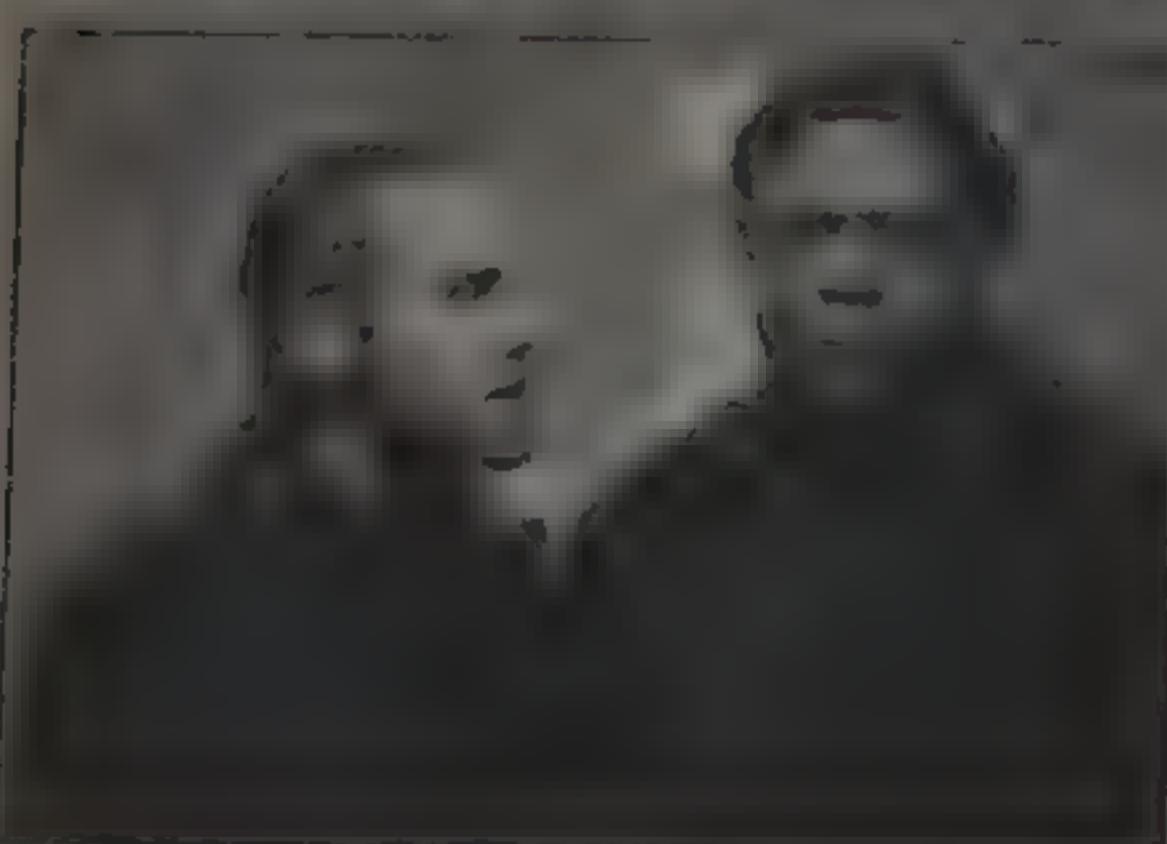
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## FAMETRACKER

## ENTERTAINMENT REPORTING 101



Our game face is...

① *National Lampoon's Van Wilder* tapped 7.5 million kegs!② Makeup artists on *Clockstoppers* had to shave *Jeffrey Bradford's* face 7.3 million times to keep him looking like a teenager!③ *Blade II* guzzled 7.2 million quarts of blood!④ The release of *Big Trouble* should have been delayed another 3.7 million weeks, given all the poorly timed airplane/bomb jokes in it!⑤ *E.T.: The Extra-Terrestrial* bored 3.3 million kids who'd been hoping for *Pikachu!*⑥ *A Beautiful Mind* denied its homosexuality and anti-Semitism 2.8 million times!

## THE ASTERISK

Robert Altman was offered \$2.5 million to direct the next *Batman* movie. He declined, but will appear in a brief cameo as Alfred's American cousin.

In 2001 alone, Isaac Hayes received over \$350,000 in royalties for the song "Shaft," which is the most popular Muzak tune in mainland China.

Kyle MacLachlan wears specially made leather socks.

Bart Freundlich and wife Julianne Moore are amateur candy makers—their "boutique lollipops," called Freundlich's Funlucks, are available for sale over the Internet.

Ironically, jeweler Harry Winston suffered from a rare allergy to gemstones—he could never touch them directly, but instead had servants to handle them. For security reasons, these assistants lived on the premises of his stores and were never allowed to leave.

Cameron Diaz has told more than one source that her dog Retro sometimes leaves messages for her scratched into his pet food.

THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

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Locally Owned and Operated

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SERENDIPITY  
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(foreign)  
(also on DVD)SPY GAME  
(also on DVD)

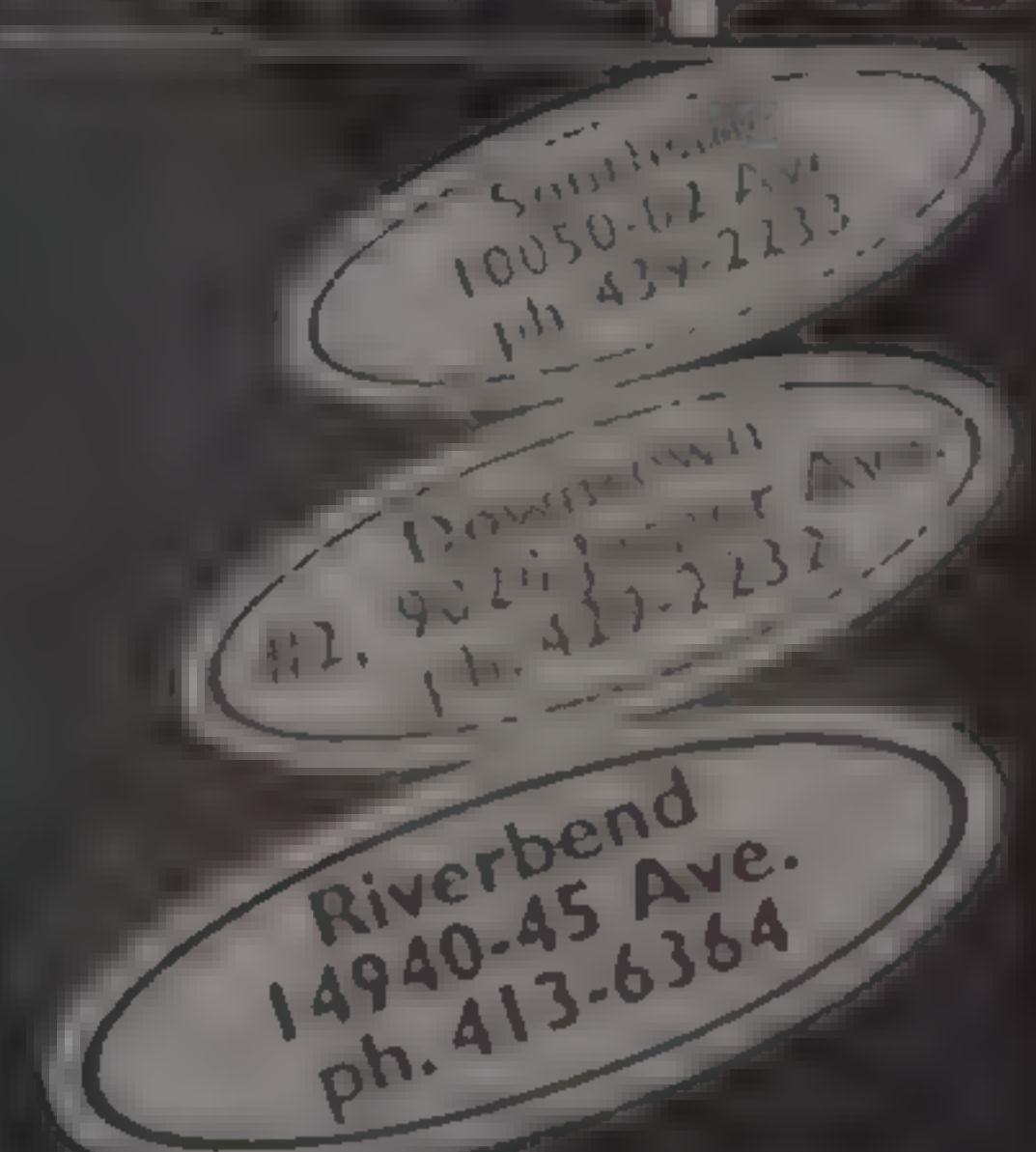
MAYBE BABY

## DVD Releases

RASHOMON  
(criterion edition)NO MAN'S LAND  
(foreign)  
(also on VHS)

AN AMERICAN RHAPSODY

BULL DURHAM  
(special edition)


<http://www.alternativevideospot.com>


## Speed and patience

Kunuk of the north: director Zacharias Kunuk on the set of *Atanarjuat (The Fast Runner)*

Zacharias Kunuk's ambitious *Atanarjuat* brings an Inuit folktale to big-screen life

BY JOSEF BRAUN

**A**n epic drama of Shakespearean proportions, *Atanarjuat (The Fast Runner)* is a film that seems perilously in danger of wanting to do everything at once. Not only does its elaborate, generation-spanning adventure narrative contain elements of lust, betrayal, rivalry, murder and a metaphysical evil that sets upon a people like locusts bearing tangs, but it also defines the bonds of community in Inuit culture and documents as accurately as possible a multitude of Inuit traditions that for untold centuries have been communicated solely through the spoken word. The miracle of *Atanarjuat* is that it does all these things so engagingly and weaves them together into a rich cinematic tapestry of broad spectacle and emotional grandeur.

Perhaps *Atanarjuat's* greatest relevance to us in these times is that it's foremost a film about community. This spirit is reflected in the development of the film itself. Director Zacharias Kunuk, also a successful soapstone carver, began his allegiance with producer/cinematographer Norman Cohn and the late screenwriter Paul Apak Angilirq in the early '80s as

part of the Inukshuk Project, which, along with the Women's Video Workshop, contributed to the development of videomaking in the Igloolik region of the Northwest Territories. *Atanarjuat* didn't come from out of nowhere, but from the patient, concentrated efforts of a number of artists with a common dream.

I spoke with Kunuk about his feature debut and found him to be a man of few, well-chosen words (at least for interviewers). To be sure, English is not his first language, yet his phrasing is a little shrewder than might first be apparent.



**Vue Weekly:** What is the origin of the *Atanarjuat* story?

**Zacharias Kunuk:** *Atanarjuat* is a very old story that's been passed from generation to generation. It was told as a bedtime story to all of us children, continuing from one night to the next.

**VW:** Didn't the scary parts keep you awake?

**ZK:** Yeah, but that's what oral stories are all about: they're supposed to teach you how to lead your life when you grow up.

**VW:** After working on experimental video projects, what was it about the *Atanarjuat* story that made you think it would be a good first feature for you?

**ZK:** This story comes from our

own community and you could see the actual places where it happened. It's a universal story; once told to me, I never forgot it. You just can't imagine having to put your shoes in this man's feet and having to run 15 miles across the ice with pursuers trying to kill you and having to hide in the seaweed.

**VW:** How closely does the film match the original tale?

**ZK:** We followed the original story, but the Inuit way of storytelling is broken down into separate scenes, so our screenwriter Paul Apak had to bridge these stories together.

**VW:** The film shows women within the Inuit community in interesting contexts. In particular, I think of the scene between Atuat, Puja and Amaqjuak's wife and the partially unspoken way they negotiate Puja's re-integration into the family.

**ZK:** In the Inuit culture, women's roles and men's roles have to be equal. Decisions aren't always made by men all the time. So once Paul wrote the story, a bunch of us went over it for the camera and it took us about three months to write it again. So these women and men and children in the roles played a major part in developing the story.

**VW:** I understand some of your previous films had a great deal of improvisation, but I imagine in *Atanarjuat* there was not so much.

**ZK:** No, they knew exactly what needed to be said. And for me as a director I had to do very little. Once

..... SEE NEXT PAGE

# Movie of the week

Bill Paxton arms  
God-fearing killers  
with axes in feeble-  
minded *Frailty*

BY JOSEF BRAUN

The title of actor Bill Paxton's directorial debut, a crudely cut slab of spooky Southern gothic, a term not directly alluded to in the film, but unfortunately it's an apt description of its creative elements. *Frailty* is the first produced script from screenwriter Brent Hanley, and while it starts out with the promise of invigorating the serial killer genre with a touch of creepy, Faulknerian religious reverie, it slowly, frustratingly falls to pieces like so many ditched body parts until it comes to resemble a more half-baked than real episode of *The Outer Limits*.

It all begins on a dark and stormy night with a lonely-looking man named Fenton Meeks (Matthew McConaughey) waiting to speak with FBI Agent Wesley Doyle (Power Boothe) so that he can supposedly reveal the identity of a notorious serial killer whom Doyle is heading to search for. Much of what follows is told through flashbacks as Fenton recalls his tortured upbringing in a motherless family of three, watched over by the likely paranoid schizophrenic patriarch (Paxton). Everything feels as near-comically

innocent as *Leave It to Beaver* until Dad sees the Lord appear to him in a bowling trophy, telling him that the apocalypse is near and that Paxton and his two sons are to serve Him as demon-destroying superheroes. Thing is, the demons look just like regular folks, though both Dad and Fenton's younger brother Adam claim to see hidden evils in their victims' souls that convince them they're religiously obligated to chop them to bits with an ax.

The smartest card Paxton the director plays in terms of building suspense is to keep his point of view

[review] **thriller**

objective; though he uses heavenly shafts of light to illuminate Dad's delusions, he avoids showing us the imagined demons so that we're more readily jarred by the sight of seemingly innocent, totally freaked out people being viciously slaughtered. The golly-gee mannerisms of his cast, however, wear increasingly thin—particularly once we realize that none of the characters will develop beyond a single dimension because the story is so fixated simply on keeping us guessing as to what the hell is really going on. Paxton tries hard to evoke the sturdy, unpretentious atmosphere of ambiguity and moral chaos that characterizes the best films of Sam Raimi (whose superb *A Simple Plan* Paxton starred in), but does nothing

provocative to counter the flatness of Hanley's script.

## Grave miscalculation

Hanley supplies his characters with no outer world against which to contrast their insane inner one. Other than a drearily predictable scene involving the town sheriff, nothing and nobody penetrates the father-son killing spree—not neighbours, not friends, not the family's fellow Jesus freaks, not even the ghost of the boys' dead mother, who's confoundingly ignored despite ample opportunity to use her absence for greater resonance. Hanley doesn't even bother to deal with the most basic problems of verisimilitude. What really happens to a young boy left without food in an earthen cellar for a week? Does no one at his school even ask about him? And why the hell doesn't the killer disguise those huge mounds of dirt that point like a neon sign toward his victims' burial sites?

Instead of at least ending things with a bloody, wannabe-shocking climax, *Frailty* also features an overextended denouement that only confuses matters further until we don't even know who McConaughey's character actually is or why he does anything in the film to the elaborate extent he does. *Frailty*'s the kind of film that gives you the impression everyone involved had



*Frailty* puts the "ax" in Bill Paxton

enough decent ideas to get a movie started but just couldn't turn them into anything terribly cohesive. Then again, who knows? Maybe God made them do it. ☀

*Frailty*  
Directed by Bill Paxton •  
Written by Brent Hanley • Starring Bill  
Paxton and Matthew McConaughey •  
Opens Fri, Apr 12

## Atanarjuat

Continued from previous page

put the actors in their costumes, see the characters and the story and everything is right there.

**VW:** What was your biggest challenge in filming this story?

**ZK:** The culture teaches you to respect your elders. And trying to instruct a 60-year-old woman to do again or walk this way was a very big challenge for me. You don't do that. But for the movie, all the elders understood.

**VW:** And in regards to the landscape, what were the challenges?

**ZK:** I had to watch out for continuity because the weather's changing all the time. We're shooting in 24-hour light; the sun is moving, moving but you still have this light. Sometimes the light would suddenly change and we'd have to wait for the next day. But the next day it's white out so we'd have to wait again.

**VW:** It's interesting that your process required so much patience because the aesthetics of the film really comes on a sense of vast space and time.

**ZK:** Patience is what our culture is all about! You wait for hours for the sun to come up.

**VW:** Compared with the busy, changing scenery of most films, the landscape of the Igloolik region gives you a much more limited visual palette to work with, yet there are many moments of beauty and colour. What attitude did you and [cinematographer] Norman Cohn bring to the visuals?

**ZK:** For me, this is the landscape I see every day when I look outside. My main concern was the people from our culture who are going to watch it and are going to notice the mistakes we made in rituals. For Norman, I think he was amazed by the landscape and he just wanted to take it all in.

**VW:** Do you see yourself continuing to shoot on video or in digital or is it time to move onto celluloid?

**ZK:** Changing is a bad decision for me because where I come from, you want to see your rushes right away and change mistakes. With film, we'd have to send it down south, then have it processed, then it has to be shipped back up—weather permitting. That would take two weeks. It would be very bad.

**VW:** You've said previously that you feel you and your colleagues are working separately from the rest of the Aboriginal or international film community. Does that feeling change after winning the Camera d'Or at Cannes?

**ZK:** I feel the same, because Aboriginal filmmakers down south can just walk to these offices to look for funding, and we had to do it by phone, by fax, arguing our way long distance. We're not fighting other cultures, but we're just a culture fighting for itself and I think it's better that way.

**VW:** Do you think *Atanarjuat* can help to define your culture in the present moment, even though it's a story of the past?

**ZK:** Absolutely. I've seen films where they use Styrofoam Igloos or bury the seal on tap like the

Olympic flame. It's not right. And because history is oral, you want to do it right. People continue these traditions every day. I don't know if there is very much footage of our rituals, but having it come from our people, it's more... I don't know how to say it... more in tune.

**VW:** Given the singularity of *Atanarjuat*, I wonder if there are any films that helped to inspire you to make it.

**ZK:** I love watching soap operas like *All My Children*. They amaze me because they're always interesting and the people never seem to go outside and you always want to know what's going to happen.

**VW:** But no movies? Nothing that helped you with technique or anything?

**ZK:** You don't have to be a rocket scientist. All movies start out bad or good and then something happens to change that.... It's all the same.

**VW:** Well, nonetheless, *Atanarjuat* is still something of a landmark film I think, something special that's been appreciated for special reasons. So where do you go from here?

**ZK:** There's not too many of us up north who do this, so that's where I'm staying. There's enough filmmakers down here and I don't think I'm ever going to leave my home. We have our challenges working up there, but life is too short to worry. We still have a lot of stories to tell. ☀

*Frailty*  
Directed by Bill Paxton •  
Written by Brent Hanley • Starring Bill  
Paxton and Matthew McConaughey •  
Opens Fri, Apr 12

**ICE CUBE MIKE EPPS ALL ABOUT THE BENJAMINS**

**"Epps And Cube Have An Explosively Funny Chemistry!"**  
"A Wild-And-Woolly, Wall-To-Wall Good Time!"

**ICE CUBE MIKE EPPS ALL ABOUT THE BENJAMINS**

**IN THEATRES EVERYWHERE FRIDAY, APRIL 12TH!**

*Atanarjuat (The Fast Runner)*  
Directed by Zacharias Kunuk • Written by Paul Apak Angilirq • Starring Natan Ungalaaq • Opens Fri, Apr 12

# At the Moving Pictures ball

Eight independent Canadian films get a rare commercial airing

BY JOSEF BRAUN

While Canadians continue the ongoing debate regarding our country's lack of national identity, it strikes me that one clear source of insight into this nebulous issue lies right under our noses—which is to say, downtown In Metro Cinema's Zeldler Hall. The catalog of new Canadian cinema that makes up this year's *Moving Pictures Tour* (or at least the eight films that have been selected for its Edmonton leg), though they come in two languages and bridge provinces from B.C. all the way to New Brunswick, share fascinating thematic commonalities that say a lot more about the lives, hearts and minds of Canadians than any amount of punditry could ever convey.

Broken family dynamics, sudden illness, confusion regarding the past, extremely complicated romantic webs, sexual identity, incest and the effect of near-endless winter on the human psyche: all of the films in this weekend's line-up contain at least one of these elements. And all of these elements stretch back to the most distinctive and/or most popular Canadian films of the last 20 years—works by David Cronenberg, Denys

Arcand, Patricia Rozema, Atom Egoyan, Bruce McDonald, Lynne Stopkewich, Robert Lepage and Guy Maddin. (What is it with Canadians being so demented and haunted all the time? You'd think we were German.) Ours is an intriguing legacy of exploring uncharted thematic frontier, of substance over style and intelligent questions over pat answers.

I spoke with Brendon Sawatsky, producer of the deliciously dark comedy *Inertia*, which opens the festival. Sawatsky met writer/director Sean Garrity through the Manitoba Film Group when the two decided to condense "a whack-load" of videotaped

structured improv work Garrity had developed over a six-month period

with his four lead actors and turn it into a script for their first feature, which was then accepted into the National Screen Institute's Features First Program. Besides his appreciation for Garrity's energy and prolific output (his pre-feature résumé contains a plethora of abstract shorts, music videos and documentaries), Sawatsky felt drawn to the project because of what he describes as its singularly Winnipeg tone.

## Ain't too proud for 'Peg

"I've always felt a unique kind of film comes out of Winnipeg," Sawatsky explains. "You know, quirky, very black sense of humour, very strange subject matter. I guess it has something to do with the long winters; peo-

ple have nothing to do but sit around and... think! But every city goes through its phases. Not too long ago, there was the Guy Maddin/John Paizs era, and features coming out then had a lot of buzz. Then it slowed down and people made a lot of shorts, and now there's a new era of filmmakers like Sean or Deco Dawson who are building something entirely new again but still regionally distinctive, I think."

Sawatsky seems equally grateful to the Winnipeg community spirit that helps filmmakers get their work done without having to waste their cash on frills. (*Inertia* was made on a very modest budget, but you wouldn't necessarily

guess how modest because you can see all of its budget on screen.) Considering how quirky a film like *Inertia* is, it received a surprising amount of assistance from funders and donors who didn't seem particularly daunted by its lack of obvious commercial appeal. The film has now been picked up for distribution by Mongrel Media. I asked Sawatsky if he thought it was easier to produce films like *Inertia* in Canada than south of the border.

"It doesn't matter where you are—if you try to make a film that's more marketable, it's going to be easier," Sawatsky admits. "However, I think that in Canada, with the way

the funding programs are structured, marketing is a component, but there's also a real push to make films that are more artistic or individual or Canadian. Sean and I didn't set out to produce a film that brings in dollars; we wanted a film set in Winnipeg with real people you could relate to, all uncomfortable so. And I don't think either of us felt a lot of pressure to rewrite the script so that it would be catchier or to cast a big star."

## Cuffley speaking

Robert Cuffley is the Calgary director of *Turning Paige*, an uncom-



Sean Garrity *Inertia*

# Moving spoonful

Capsule reviews of notable entries in the Moving Pictures festival

BY JOSEF BRAUN

**Come Together** (dir: Jeff Macpherson) • Sat, Apr 13 (7pm) Jeff Macpherson's not particularly cheery romantic comedy *Come Together* is about how the embittered martyrdom of being dumped by a longtime lover can consume someone so wholly it nearly takes over their entire personality. At least, that appears to be the case with Ewan (Tygh Runyan), the 27-year-old sucker who flies out to Toronto for the wedding of a former girlfriend he's still in love with. Ewan's demeanour is so vehemently sour and unfriendly you might expect Macpherson to have some fun with the fact that his protagonist is also a greeting card writer. He doesn't. Instead, Macpherson concentrates on Ewan's slow, painful process of catharsis, aided by the company of a beguiling nymph (Eryn Collins) 10 years his junior whom he struggles not to sleep with.

After a corny title sequence of

white-outs and Moby-esque music, Macpherson alternates between fairly straightforward if sometimes awkward scenes of broken, tension-filled dialogue and sitcom misunderstandings and home-movie flashbacks that gradually reveal what drove Ewan and his ex apart. What works best about all this is not the style or the structure (neither feel altogether assured) but the story's murky guts. All three of the central characters emerge as immature self-saboteurs—and only one has age as an excuse. As Ewan's situation becomes increasingly complicated, Macpherson creates a few hot scenes in which he depicts the cuts and bruises of romantic meltdown with brutal honesty. And Runyan, with his handsome face and dryly amusing delivery, gives a careful, nervy performance that gently alludes to the film's subtext, even when the mannered writing seems to be forcing it upon him.

**Drift** (dir: Quentin Lee) • Thu, Apr 11 (9pm) Quentin Lee was labeled the "enfant terrible of queer cinema" back in 1993 after his first video, *To Ride a Cow*, was banned in Japan. But after watching a film as relentlessly amiable and gentle as his highly personal *Drift*, it's difficult to imagine why anyone would have ever thought this

guy was all that subversive (unless you react violently to underlit close-ups). *Drift* is a tripartite exploration of Lee's own breakup with a longtime boyfriend. Each of the film's three sections is a variation on the themes of looking inward for one's sense of identity, struggling with monogamy and needing to re-examine a relationship. In one, Ryan (R.T. Lee) ditches his beau and falls for a younger virgin whom he believes understands him better; in another, the virgin falls for Ryan's ex, leaving Ryan emotionally stranded, and, well, you get the idea.

This narrative device has been used well before and can be a useful tool for expanding the limits of narrative. But the funny thing about *Drift* is that no matter how many variations we see Ryan explore, he and all of his friends and lovers behave in the exact same manner; through all the disappointments, betrayals and frustrations, no one even raises his voice. It's lovely to imagine people being so decent and communicative and talking to each other like therapists, but it doesn't necessarily make for riveting drama. "I feel incomplete, but not lacking," Ryan explains, "pensive, but not sad...." It's the untold side effect of Prozac: the cinema of the mind-bogglingly content.

**Inertia** (dir: Sean Garrity) • Thu, Apr 11 (7pm) In *Inertia*, it's Winnipeg and everyone's falling ill because the very water they all drink is poisoned with cryptosporidiosis. If there's a better setting for a modern Canadian black comedy about Chekhovian longing and deeply embedded personal stasis, I can't think of one. Writer/director Sean Garrity's *Inertia* is a terrific example of structured improvisation. The actors run wild with complete control of their characters but never run away from the sinister control of Garrity's piercing, X-ray camera, which films the characters' actions with as much cool objectivity as it does apparently meaningless exercises like rush hour traffic, a looped screensaver and blood flowing through veins, all to great comic effect.

People speak to each other through doors: "I'm in love with someone else." "Who?" "I don't know." On mobile phones: a sanitation worker screams at his girlfriend over the phone in a sewer as his co-worker screams at him and though the distorting echoes all of them are totally incomprehensible. Or they find themselves in an elaborate farcical pantomime in a dance bar so loud they can't hear anything. Garrity focuses so closely on the elaborate patterns through which we keep ourselves from communicating it's a miracle his char-

acters can squeeze their way through and find an ending that actually transcends total despair. A superb debut and a succinct treatise on this incurable disease we call love.

**Les Muses orphelines** (dir: Robert Favreau) • Sat, Apr 13 (9pm) On the anniversary of the great St. Léger de Molière fire of 1979, the day their lives fell apart, the town's most unruly quartet of now-adult orphaned siblings share an impromptu reunion arranged by Isabelle, the youngest, whose wild behaviour is barely kept in check by Catherine, the eldest. Isabelle fools her violent fuck-up brother in Montreal and her cold lesbian soldier sister posted up north into believing that there is a death in the family so that she can have them all in one place and reveal her discovery of the secret that they all conspired to keep from her: that their mother is alive and well and is now on her way back home. The reunion makes for a fiery clash of wills through which the sordid past is brought explosively back to life.

Based on Michel Marc Bourgond's play, *Les Muses orphelines* has all the usual juicy provocations one comes to expect from Québécois theatre. (All that's missing are more explicit references to incest and more direct stabs at

promising dysfunctional family drama that features strong performances by Nicolas Campbell of *Da Vinci's Inquest* and rising star Katherine Isabelle (whose part was initially offered to Thora Birch—until producers realized she wanted \$400,000 U.S. and a say on casting). Four and a half years passed between the time Cuffley and co-writer Jason Long began working on their script "about a brother and a sister with very different views of their past" and the film's completion, which bears little resemblance to their first draft. If four and a half years sounds like a labour of love, that's because

it is, but Cuffley would be the first to admit that such a timespan is actually quite average for making a debut feature.

Cuffley had the faith to see it through because of his belief in the draw of family dynamics and the power of things unspoken. "If you're at a kitchen table," Cuffley explains, "and then someone says something and everyone stops talking and they just shift in their seats... I like lingering in those moments and then slowly exploring what's behind it." His brooding, ultimately unpleasant preoccupations found their outlet, but no

without some perseverance.

"A few funders said, 'We like the script, there's some talent here, but it's a bit of a gamble with a first-timer.' I thank God for the people that got involved fairly early because they create a snowball effect; it becomes easier to get a third and fourth party to come on board. It takes time, but the trick to making a movie is just refusing to give up."

## Money changes everything

*Turning Paige* has enjoyed a bevy of screenings at festivals in the U.S.

and Cuffley admits that after speaking with emerging American filmmakers he was grateful for not having produced his debut in the States, where it seems inevitable that "giant hands come in and massage things for you or radically change things." When I spoke with Molly Parker before last year's Local Heroes festival, she felt that, after working on a large number of Canadian and American films, the reason Canadian films were more consistently artful could be directly tied to our comparative lack of emphasis on the bottom line. Is it all just about the dough? Well, Cuffley thought so, and as an example laughed at the ridiculousness of Universal Studios' disappointment that the re-release of *E.T.*, a movie that's 20 years old and easily available on video, has only made a measly 30 million dollars so far.

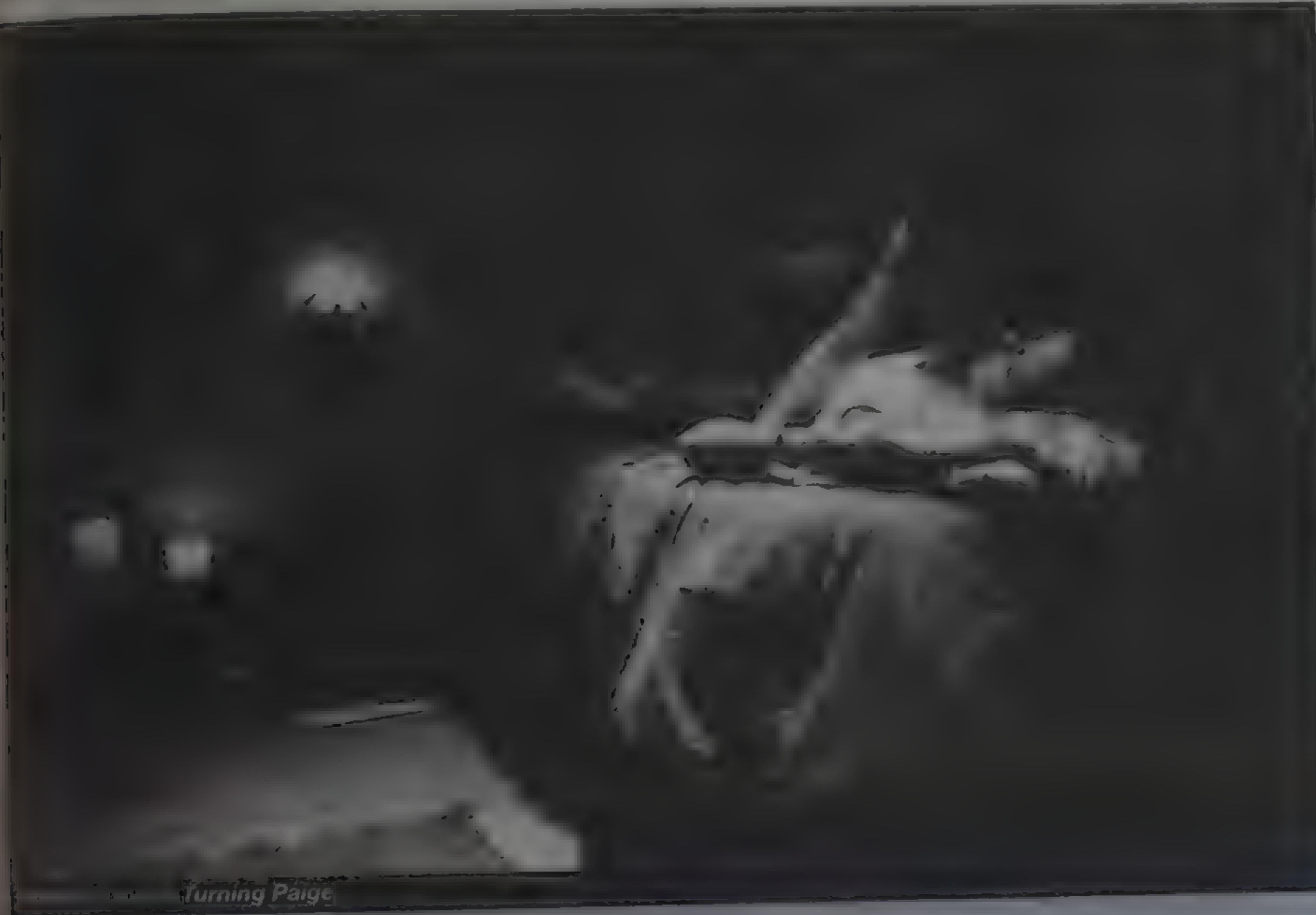
**"I think the reason some Canadians**

atures or TV shows fail is  
se they aspire to an American  
" Cuffley continues. "A Cana-  
version of *The Matrix* is going to  
apid because we don't have the  
ey. Even a seven-year-old can  
nize when a film is too cheap to  
fective. I think most good Cana-  
films concentrate on what we  
est: ensemble pieces that don't  
to big stars, that examine our  
landscape for what it is, or  
ght-provoking work that alludes  
ur own psychological concerns.  
, it's mostly the money, but at  
same time I don't think it's in  
culture to make that much  
fun. And that makes me very  
to be here." ⑩

## Moving Pictures

## Tour of Canadian Film

Zeidler Hall, The Citadel • Thu-Sun,  
Apr 11-14 (see insert for program  
details) • Metro Cinema • 425-9212



## Turning Pages

the Catholic church.) It's a solid soap-a-thon of dysfunctional closet-airing, adapted cleverly and distinctly cinematically by screenwriter Gilles Desjardins and director Robert Favreau and performed impeccably by the leads. If only it sent off the sparks on film that it does onstage! The characters emerge as a little too archetypal and the flashbacks and expository monologues simply cannot feel as magical in the hard light of realist cinema. To be fair, though, it's the next best thing.

**Turning Point (dir: Robert Cuffey)** • Fri, Apr 12 (9pm): The snowplows are clearing the roads, icicles are falling down, muddy rivers are beginning to flow and everything bears an air of springtime for Paige (Katherine Isabelle) and her dad Ross (Nicholas Campbell), who live together in relative calm now that mother's death is receding ever farther into the past. But when estranged big brother Trevor returns unannounced and moves back into the family house, once-innocuous pauses become bloated with tension and the stage is set for a chaotic family reunion that won't settle down until the secrets of both the past and present are dragged kicking and screaming into the light of day.

Robert Cuffley's debut film is a heartfelt, confidently put-together variation on the Sam Shepard model (minus the metaphysics) of dysfunctional family feuding that doesn't shy away from complications or settle for pat resolutions. At the same time, the fantasy sequences based on Paige's writing--thinly disguised takes on her screwed-up family life--are a little cute and distract a bit from the otherwise direct narrative. The performances all around are very strong, with Campbell balancing charm, pathology and menace and Isabelle backing up the hype around her performance in last year's *Ginger Snaps*. I look forward to seeing what she does in *Memento* director Chris Nolan's upcoming *Insomnia*.

**Walk Backwards (dir. Laurie Maria Baranyay) • Sun, Apr. 14 (7pm)**  
Going in and out of focus, the shaky camera ambles aimlessly as though operated by a blind drunkard, as its subject, writer/director/producer/star Laurie Maria Baranyay stumbles around in impractical footwear with a giant teddy bear, mumbles incoherently to no one in particular (subtitles might have been a good idea), takes off her clothes to reveal her battered body and talks about how much she likes her

breasts when she's not berating herself for being "stupid-stupid"—and we are obviously supposed to be taken away by the rawness and honesty of it all. *Walk Backwards*, Baranyay's debut, is a form of cinematic bullying

Baranyay's self-loathing/adoring martyrdom no doubt comes from a very genuine place, from intense life experiences that deserve to be examined. I can't dispute the validity of her experiences or her desire to express them; I can, however, dispute the validity of a project as supremely self-indulgent as *Walk Backwards*, which makes no effort whatsoever to contextualize or provide insight into her character's scenario. Actually, the incompetent craftsmanship (this ain't Dogme, it's just careless) is so plodding we're barely even shown the scenario at all.

It should be said that the film's best section is definitely the finale, in which Baranyay's character discusses with her mother why she's wound up in the sorry state she's in. (It's impossible not to be affected when Baranyay explains how she actually liked being molested as a child.) It's clear that making *Walk Backwards* was a highly cathartic experience for Baranyay, but what we get to see of it hardly traverses the significant gulf between therapy and art. 0



series of fantasy novels about a quest to destroy an evil, all-powerful ring.

**With Brooms** (CO, FP) Paul Gross (who also wrote *Far from the Madding Crowd*) stars in this ultra-cute, *Harry Potter*-like former curling bud who decides to team up once again to compete in a prestigious local curling tournament.

**Monsoon Wedding** (CO, P) Naseeruddin Shah, Lillete Dubey, Shefali Shetty

Mira Nair's vibrant, multi-cultural comedy about the arranged marriage of an elderly couple. In Punjabi, Hindi and English with English subtitles.

**Monster's Ball** (CO, FP) Billy Bob Thornton, Halle Berry, Heath Ledger, and Joaquin Phoenix star in this acclaimed drama about a racist Death Row guard who finds himself falling in love with the woman he has recently helped put to death.

**Monsters, Inc.** (CO) The voices of Billy Crystal, John Goodman, Tim Allen and James Coburn are featured in directors Peter Docter and David Silverman's outer-animated comedy about a little girl accidentally steps through a portal into Monstropolis, a world populated entirely by fearing monsters.

**National Lampoon's Van Wilder** (CO, FP) Reynolds, Tara Reid and Tim Matheson star in *Buying the Cow* director Walt Becker's gross comedy about a party-loving slacker who tries to maintain his cushy college lifestyle when his wealthy father refuses to cover his tuition.

**Panic Room** (CO, FP, GR, LD) Jodie Foster, Jared Leto, Forest Whitaker and Dwight Yoakam star in *Fight Club* director David Fincher's claustrophobic thriller about a single mom and her daughter who must outwit the three burglars who have invaded their New York brownstone in search of a hidden cache of jewels.

**Rare Birds** (CO) William Hurt, Molly Parker and Andy Jones star in *Such a Long Journey* director Sturla Gunnarsson's low-key comedy about a restaurant proprietor in rural Newfoundland who lies to the press about having spotted an extremely rare species of duck as part of a plot to rescue his failing business. Based on the novel by Edward Riche.

**Resident Evil** (CO, FP) Milla Jovovich, Michelle Rodriguez and Eric Mabius star in *Mortal Kombat* director Paul W.S. Anderson's action/horror flick, inspired by the popular videogame, about a military unit that is sent into a mansion following a lab accident to defeat an out-of-control supercomputer and an army of flesh-eating mutant scientists.

**Return to Neverland** (FP) Disney Studios' sequel to their 1953 animated classic *Peter Pan*, set during the London Blitz, in which Wendy's niece Jane is kidnapped by Captain Hook and must be rescued by Peter Pan.

**The Rookie** (CO, FP, LD) Dennis Quaid and Rachel Griffiths star in director John Lee Hancock's inspirational, fact-based baseball picture about Jim Morris, the small-town Texas high-school chemistry teacher who broke into the major leagues as a rookie pitcher at the age of 35.

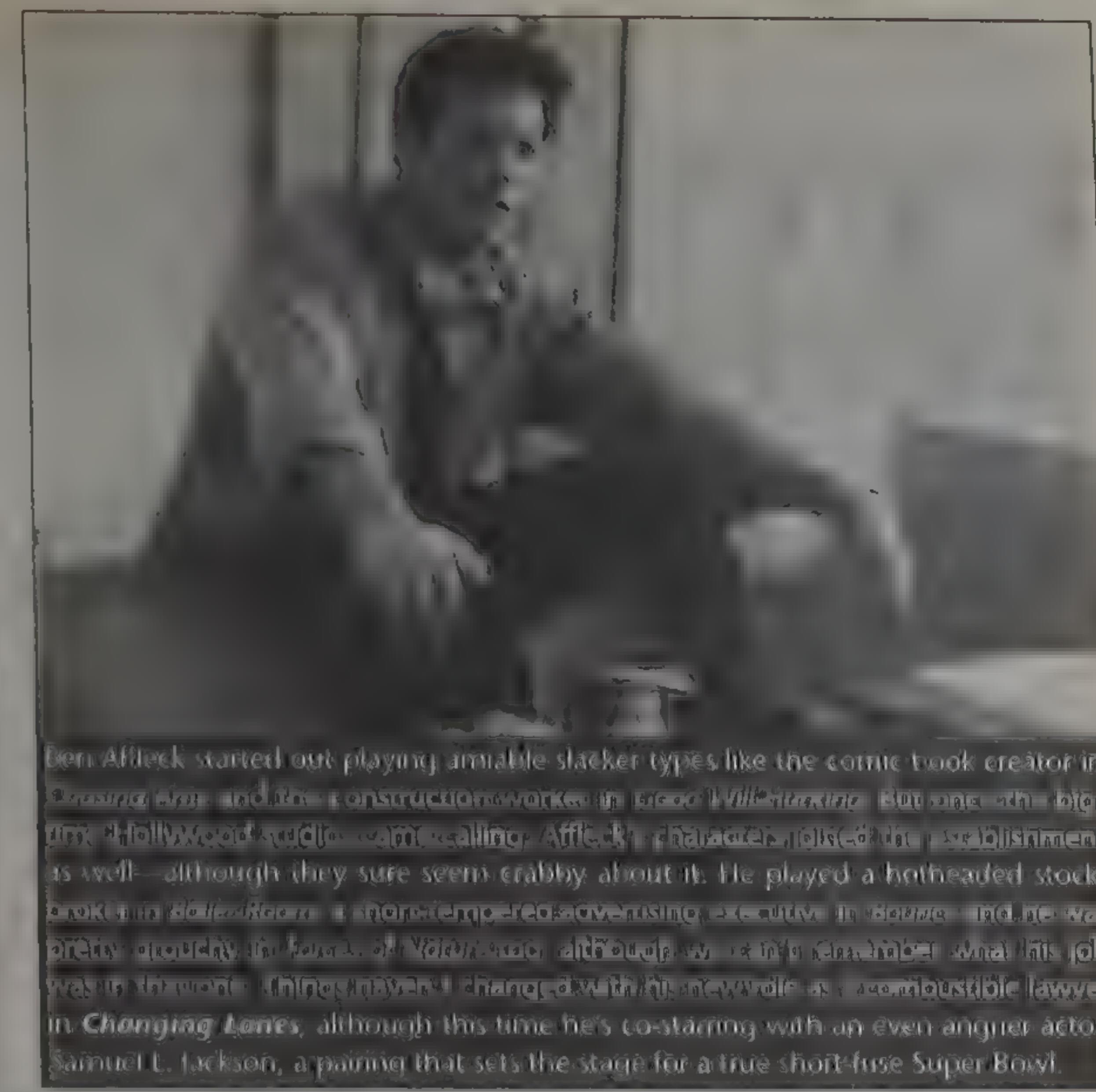
**Showtime** (CO, FP) Robert De Niro, Eddie Murphy, Rene Russo and William Shatner star in *Shanghai Noon* director Tom Dey's buddy

comedy about a humourless, straitlaced cop who is paired up with a grandstanding, wise-cracking new partner as part of a new reality TV show.

**The Time Machine** (CO) Guy Pearce, Jeremy Irons, Samantha Mumba and Mark Addy star in *The Prince of Egypt* co-director Simon Wells's adaptation of the H.G. Wells novel about a scientist from the 1890s who invents a device that transports him 800,000 years into the future, where mankind has evolved into two enemy races.

**We Were Soldiers** (CO, FP) Mel Gibson, Barry Pepper, Sam Elliott, Greg Kinnear, Chris Klein and Keri Russell star in *The Man in the Iron Mask* director Randall Wallace's patriotic Vietnam War flick about the month-long Battle of Ia Drang, in which 450 U.S. soldiers found themselves outnumbered by 2,000 North Vietnamese regulars. Based on Harold G. Moore and Joseph L. Galloway's book *We Were Soldiers Once... and Young*.

**LEGEND**  
CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
GR: Grandin Theatres, 458-9822  
LD: Leduc Cinemas, 986-2728  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728  
SC: SilverCity IMAX, Famous Players  
WEM 484-8581



Ben Affleck started out playing amiable slacker types like the comic book creator in *Swingin' to the Moon* and the construction worker in *Swingin' to the Moon*. Now he's playing the lead in *Blade II*, director of *Die Hard with a Vengeance* and *Armageddon*. In *Die Hard with a Vengeance*, he's a good guy who's been framed for a bank robbery. In *Armageddon*, he's a brilliant scientist who's been sent to destroy the world. In *Blade II*, he's a bloodthirsty lawyer in *Changing Lanes*, although this time he's co-starring with an even angrier actor, Samuel L. Jackson, a pairing that sets the stage for a true short-fuse Super Bowl.

# FILM LISTINGS

Showtimes for  
Fri, Apr. 12 -  
Thu, Apr. 18

## GARNEAU

**THE SWEETEST THING** STC  
Content: Daily 7:00 9:00 Sat-Sun 2:00

**PRINCESS** STC  
Content: Daily 7:00 9:00 Sat-Sun 2:00

**MAN FOR BEGINNERS** STC  
Content: Daily 7:00 9:00 Sat-Sun 2:00

**METRO CINEMA** STC  
Content: Daily 7:00 9:00 Sat-Sun 2:00

**THE SWEETEST THING** STC  
Content: Daily 7:00 9:00 Sat-Sun 2:00

**NATIONAL LAMPOON'S VAN WILDER** STC  
Content: Daily 7:00 9:00 Sat-Sun 2:00

**PANIC ROOM** STC  
Content: Daily 7:00 9:00 Sat-Sun 2:00

**BLADE II** STC  
Content: Daily 7:00 9:00 Sat-Sun 2:00

**ICE AGE** STC  
Content: Daily 7:00 9:00 Sat-Sun 2:00

**WEST MALL 8** STC  
Content: Daily 7:00 9:00 Sat-Sun 2:00

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**THE TIME MACHINE** STC  
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**COLLATERAL DAMAGE** STC  
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**CHANGING LANES** STC  
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**FRAILTY** STC  
Content: Daily 7:00 9:00 Sat-Sun 2:00

**DUCT TAPE FOREVER** STC  
Content: Daily 7:00 9:00 Sat-Sun 2:00

**BIG TROUBLE** STC  
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# Hesitance of the board

VPs Fredric March and William Holden vie for power in *Executive Suite*

BY PAUL MATWYCHUK

Robert Wise's 1954 tale of boardroom intrigue *Executive Suite* is a classic entry in a genre that Hollywood excelled at during the '50s and early '60s but which really doesn't exist anymore: the socially important potboiler. SIPs are movies like *Compulsion*, *Anatomy of a Murder*, *The Cardinal*, *Seven Days in May* or *Twelve Angry Men*, films which have the strong, sensationalistic premises and the propulsive plotting that are nowadays associated with those cheap, disposable bestsellers we refer to dismissively as "airport novels." What distinguishes these films from their modern-day equivalents, however, is that they were treated as prestige products by the studios, and they were made by talented, intelligent directors and screenwriters who genuinely wanted to make big, powerful statements about big, important issues like corruption, honour and democracy. (Usually they got those statements across in long, showboating speeches for the lead actor—William Holden gets a particularly entertaining one at the end of *Executive Suite*.)

It would be easy to dismiss a lot of these movies, including *Executive Suite*, for their self-important tone, their melo-

dramatic twists and their middlebrow approach to their themes. But while *Suite* isn't as important a movie as it thinks it is (an immense clock tower strikes noon underneath the opening credits, and with each massive GO-O-O-ONG!!! a different cast member's name flashes onscreen), but it's still a crackerjack piece of entertainment—it's like

ried to June Allyson). With support for the two men seemingly split among the six VPs, the deciding vote goes to a wild card, a neurotic, suicidal heiress played by Barbara Stanwyck.

Ernest Lehman's script is well-paced, always suspenseful (at no point in the story does either March or Holden ever seem to have the presidency all sewn up) and best of all, it creates two memorable corporate villains. Well, maybe "villain" isn't the right word for March, whose character is simply an unimaginative, dead-eyed company man, but it certainly applies to the wonderfully oily Louis Calhern, playing the most rapacious, unprincipled VP in the bunch. His first action upon looking out his office window and seeing the Treadway president's body lying in the street, for instance, is to call his broker and tell him to sell several hundred shares in the company short so that he can make a killing in the market once news of the death hits the papers and the price of the stock plummets. (Bizarrely, Nina Foch, in a comparatively unremarkable role as a devoted executive secretary, was the only cast member nominated for an Oscar.)

*Executive Suite* begins the Edmonton Film Society's new series of classic MGM films of the '50s. For information on the seven films to follow, call the numbers listed below. ☀

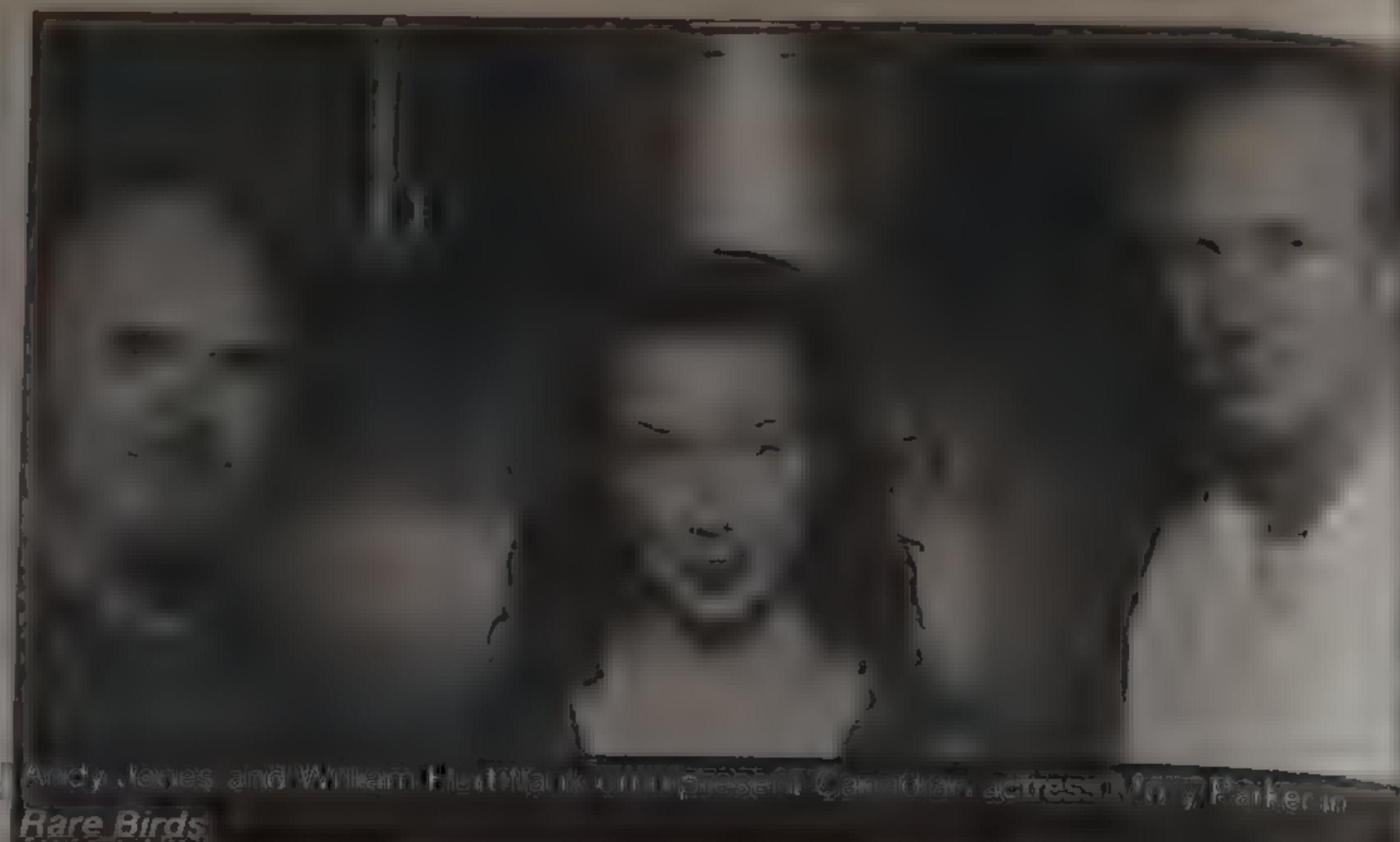
Classic MGM Films of the 1950s  
Provincial Museum Auditorium (102 Ave & 128 St) • Most Mondays, Apr 15-June 17 (8pm) • 439-5285/453-9100

## [review] classic

*The Little Foxes* set in a Wall Street boardroom. (It's also an obvious influence on the Coen Brothers' *The Hudsucker Proxy*.)

### Making headway at Treadway

As the story opens, the president of the prosperous Treadway furniture company drops dead in the middle of Wall Street. Since he never bothered to appoint a successor, control of the company is up for grabs among the six surviving vice-presidents, who begin making backroom deals and forming alliances with a speed that would leave even Mark Burnett in awe. Two leading candidates quickly emerge: an emotionless, number-crunching fly-specker played by Fredric March (constantly patting his upper lip dry with an immaculate linen handkerchief—at one point, in a lovely touch, he pulls a fresh one out of a desk drawer that obviously must contain dozens of them); and an idealistic young engineer played by William Holden (so idealistic, in fact, that he's even mar-



Andy Jones and William Holden in *Rare Birds*. Canadian actress Molly Parker in *Rare Birds*

# Auk on the mild side

Amusing *Rare Birds* is full of unusual quirks and unusual quacks

BY JOSEF BRAUN

"GQ" can be a very bad word when it's applied to a contemporary movie comedy. It brings to mind wince-inducing affectation, awkward, forced comic shtick or condescending classism or regionalism (something the Coen Brothers' films have been famously accused of). But quirky—which is to say, peculiar or strangely fascinating—is a term that, for all its pat connotations, is unavoidable when you're describing a movie as unexpectedly silly and with a plot as endearingly aimless and shaggy as Sturla Gunnarsson's *Rare Birds*. It's like trying to describe *Titanic* without saying "wet" or "endless."

While it's set just shy of the middle of nowhere along the rugged, rocky coast of Newfoundland, this adaptation of Edward Riche's novel, unlike Lasse Hallstrom's recent adaptation of *The Shipping News*, never tries to overwhelm us with the panoramic majesty of our fertile Atlantic reaches. *Rare Birds* isn't trying to overwhelm us with anything, and that's why it's so fun. It's a film about sorta-dull yet sorta-fascinating little lives being lived in relative seclusion, about people in semi-self-imposed exile who by middle age have bought just enough time for themselves to run first-class restaurants that no one goes to, build secret mini-submarine projects, concoct absurd conspiracy theories or drink themselves into a stupor with 40-year-old bottles of wine. In this world, eccentricity doesn't feel like some cynical movie weasel's marketing tool but just, well, par for the course.

Fronting this likable faction of oddballs and losers is the always-likable William Hurt. Like his character, Dave Purcell—a mopey, substance-abusing restaurateur—Hurt is at a point in his career where he's been to the top, seen his visibility (and even his respect) take a considerable downward slide and doesn't seem to particularly care that much. His is a performance of unkempt grace and ease; for a guy who was once considered the "thinking

woman's sex symbol," Hurt sure doesn't mind playing a character who's barely distinguishable from a mentally handicapped person. (He kind of looks like a badly-dressed, out-of-shape version of Sting.) As protagonists go, the self-absorbed Dave is of the same ilk as Jeff Bridges's The Dude in *The Big Lebowski*, a man of simple needs and obscured talents who haphazardly stumbles onto minor adventure. A man who can say something totally charming while scratching his butt. Hurt's gestures are slow but engaging, dumb but sympathetic. Only an actor this committed could possibly

pull off the embarrassingly smelly poop gag Hurt playfully drags out in his bumbling anti-seduction of Molly Parker's sexy, understated Alice.

### After you, my dear Alphonse

Gunnarsson does little to draw a clear through-line between this film and his previous one, a meaty adaptation of Rohinton Mistry's *Such a Long Journey*. Instead, he sticks to the simplest, most inconspicuous kind of humanist comic storytelling. The jokes don't fly so much as waddle around a while until you can't help but laugh. The story, such as it is, involves a scheme conceived by Dave's neighbour Alphonse (the amusing Andy Jones looking a bit like a stuffed bird himself) to bring business back to Dave's forgotten haven of fine dining (Dave turns out to be a masterful chef) by creating an elaborate hoax to lure in wealthy bird-watching nerds.

This plan is augmented by Alphonse's paranoia regarding spies for the Winnebago company and his effort to conceal some mysterious sheet lights. Oh, and did I mention the 26 pounds of cocaine or the incompetent RCMP swat team (who hilariously perform dive-rolls for no reason)? Never mind. Just wait until you're in the mood for something odd, amiable and unimposing and let *Rare Birds* work its low-key charm upon you. (But make it fast, because these sorts of movies, which qualify as neither high art nor grand spectacle usually go underappreciated and rarely stick around for long.) ☀

### Rare Birds

Directed by Sturla Gunnarsson • Written by Edward Riche • Starring William Hurt, Andy Jones and Molly Parker • Now playing

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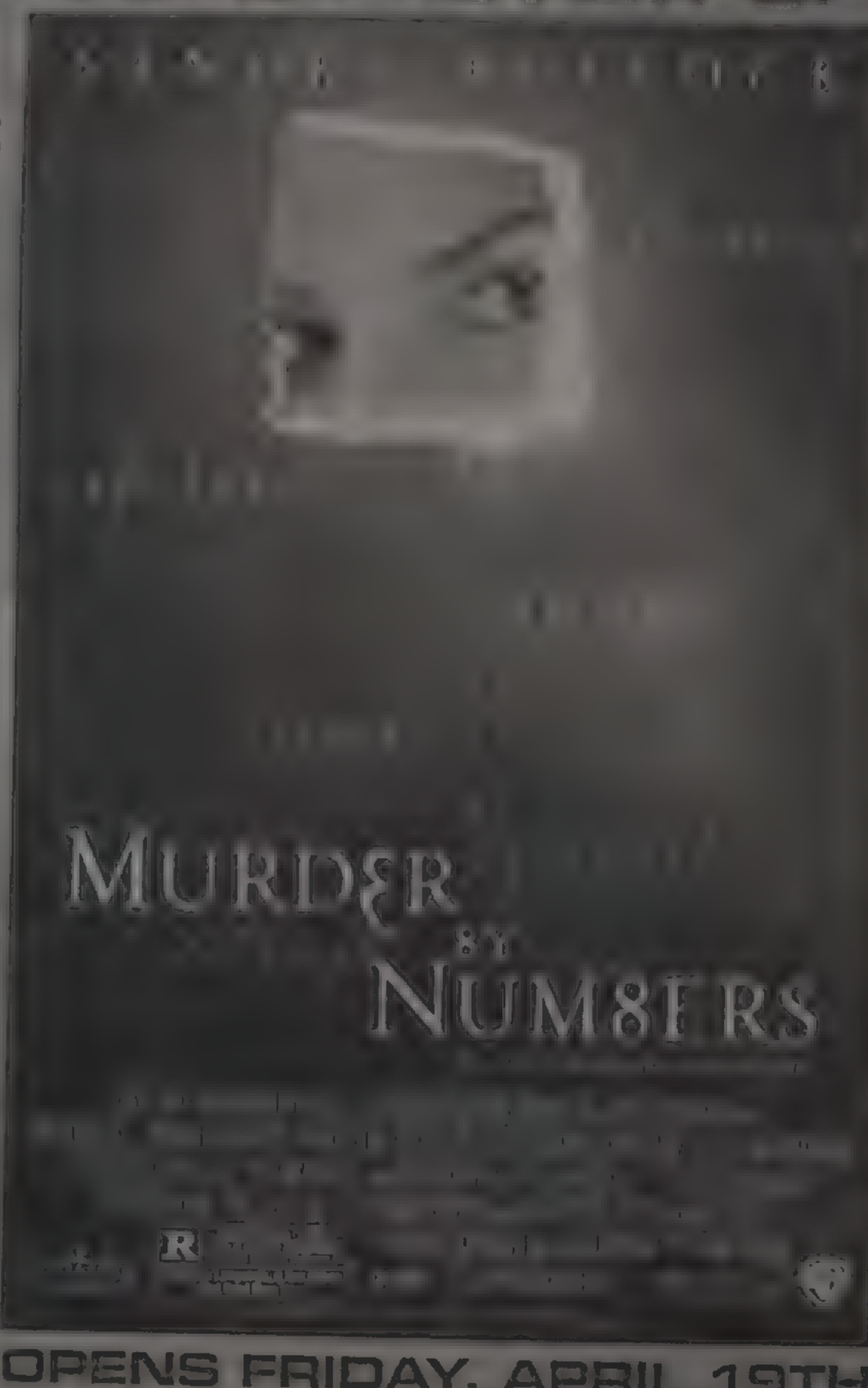
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# arts

## A Spy in the house of love?

Vern Thiessen and Ron Jenkins provide an in-cider's look at *Apple*

BY PAUL MATWYCHUK

playwright Vern Thiessen had followed his original instincts, his play *Apple* would never have seen the light of day. "I didn't even want to do it," he says. "When Workshop West artistic director Ron Jenkins said, 'Yeah, I read that play yours, we've got to do this at our boards,' I said, 'No. No, no, no, no. Forget that play. It's not in the paper it's written on.' But

said, 'No, I think there's some good stuff in here. Let's give it a test drive.' And in a few ways, he's really taught me what the play's about."

"I saw it as a real complicated love story," explains Jenkins, "which is something we don't often get to see. In most love stories, everybody looks great and we're all beautiful and it's not at all the beautiful people doing it. But I thought it was a neat story about a woman who starts listening to life again and gets a second chance. It's about listening to your heart beat. I found it very moving."

### After After Eve

script grew out of a 10-minute piece local writer/director Trevor Schmidt commissioned Thiessen to write for an omnibus show he was curating for the 1998 Fringe Festival. *After Eve*. "Trevor asked me," Thiessen says, "and said, 'This is the image I want everybody to look at: there's three people standing around a grave filled with apples. Do it.' But instead of writing a play about skullduggery at the cider bar (or the happiest worms on the face of the earth), Thiessen found himself creating a love story. (You'll have to skip the rest of this article if you plan on seeing the play; I'm going to have to reveal some plot developments I think Thiessen would prefer to remain surprises.)

*Apple*'s main character is Andrew (Shaun Johnston, making a rare stage appearance after 10 years in the film industry), who is forced to re-evaluate his life after getting unexpectedly

laid off from his job with the government. Unable to locate a new position (or deal with the contemptuous attitude of his somewhat unpleasant wife Evelyn (Coralie Cairns)), Andrew pursues an affair with Samantha (Daniela Vlaskalic), an attractive, exciting younger woman he happens to meet one afternoon in the park. And that complicated situation becomes even knottier when Evelyn is diagnosed with terminal cancer. "I think it's a breakthrough play for Vern," says Jenkins, "because it's a very personal play for him."

Thiessen agrees. "I've had so

sexy side. (This is a play, after all, that has put Vlaskalic's naked stomach at the centre of its advertising campaign.) "Like any good love story," he says, "there's a little bit of tragedy, a lot of passion and an enormous amount of hope. And if you're writing a hopeful play, you've got to start from a place where everything looks hopeless. Although there's a lot of loss, ultimately I think the three characters are all better off than they were in the beginning."

### Toward more Pinteresque speech

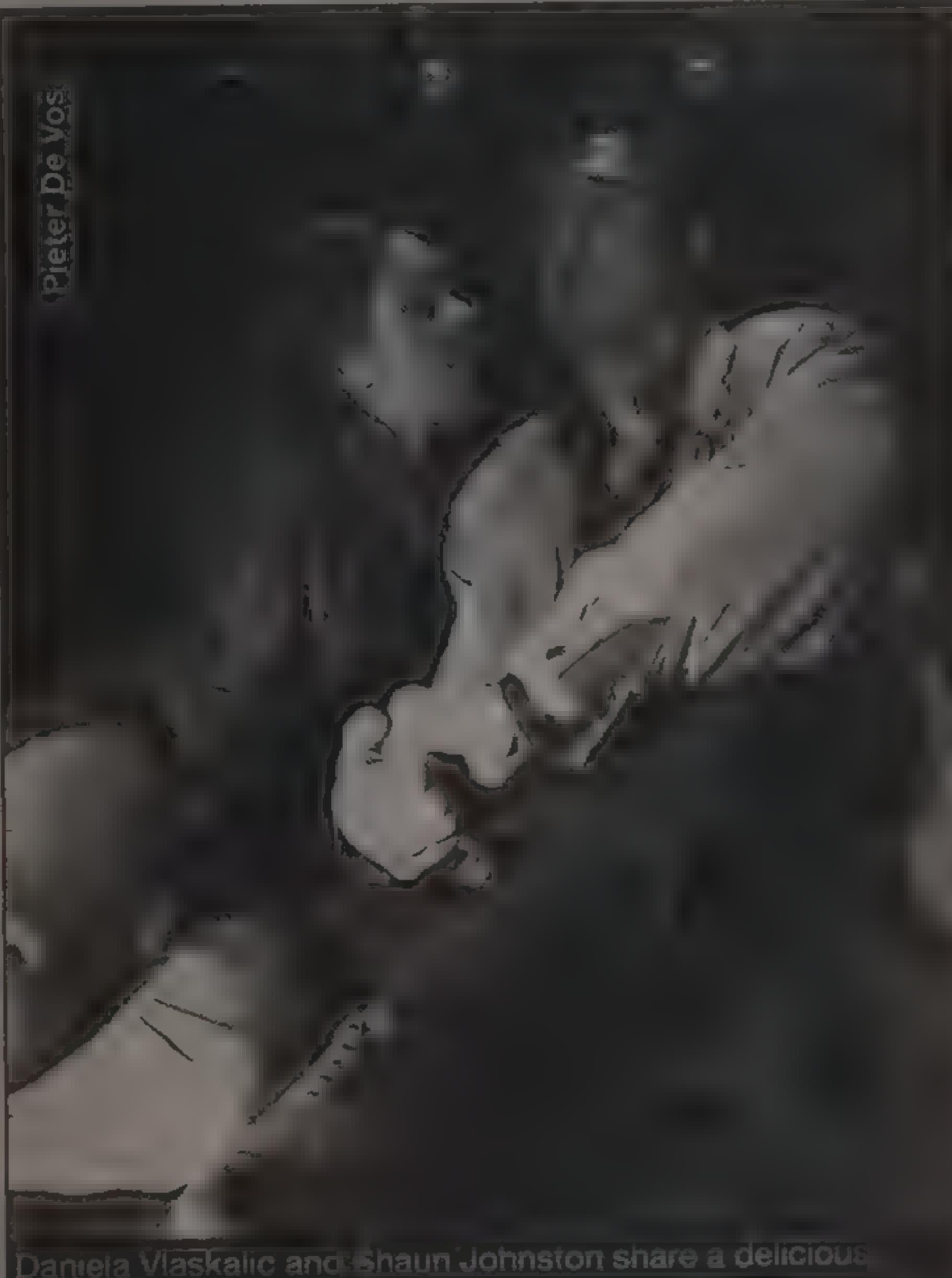
Perhaps the most striking aspect of the play is its stripped-down style of dialogue, full of Pinteresque pauses, awkward half-sentences and conversations where both parties seem incapable of completing a single thought. Thiessen says he approached the *After Eve* script as a writing exercise, an attempt at a sparer, more poetic style in which the drama would consist not of what happens, but what is left unsaid.

"I wanted to put the actors in a situation where we know what they want to say but they can't say it," he says. "All of us in everyday life—even me in this conversation—are incapable of putting our thoughts together, but everybody gains an understanding of what we're trying to say. And that's something that really fascinates me about human life—especially in love relationships: how desperately we want to say things but feel like we can barely get the words out. The characters are struggling to express things

that are profound to them, to say 'I love you' to each other, but can't do it. And that's kind of what's at the heart of the play for me."

"It's a difficult text," says Jenkins. "There's a lot of things happening in these silences and these suspended moments. Without getting wacky, there's a kind of kabuki quality to this play and the stillnesses of it. The challenge has been to paint pictures with the script... and then let the pictures say a thousand words." ☀

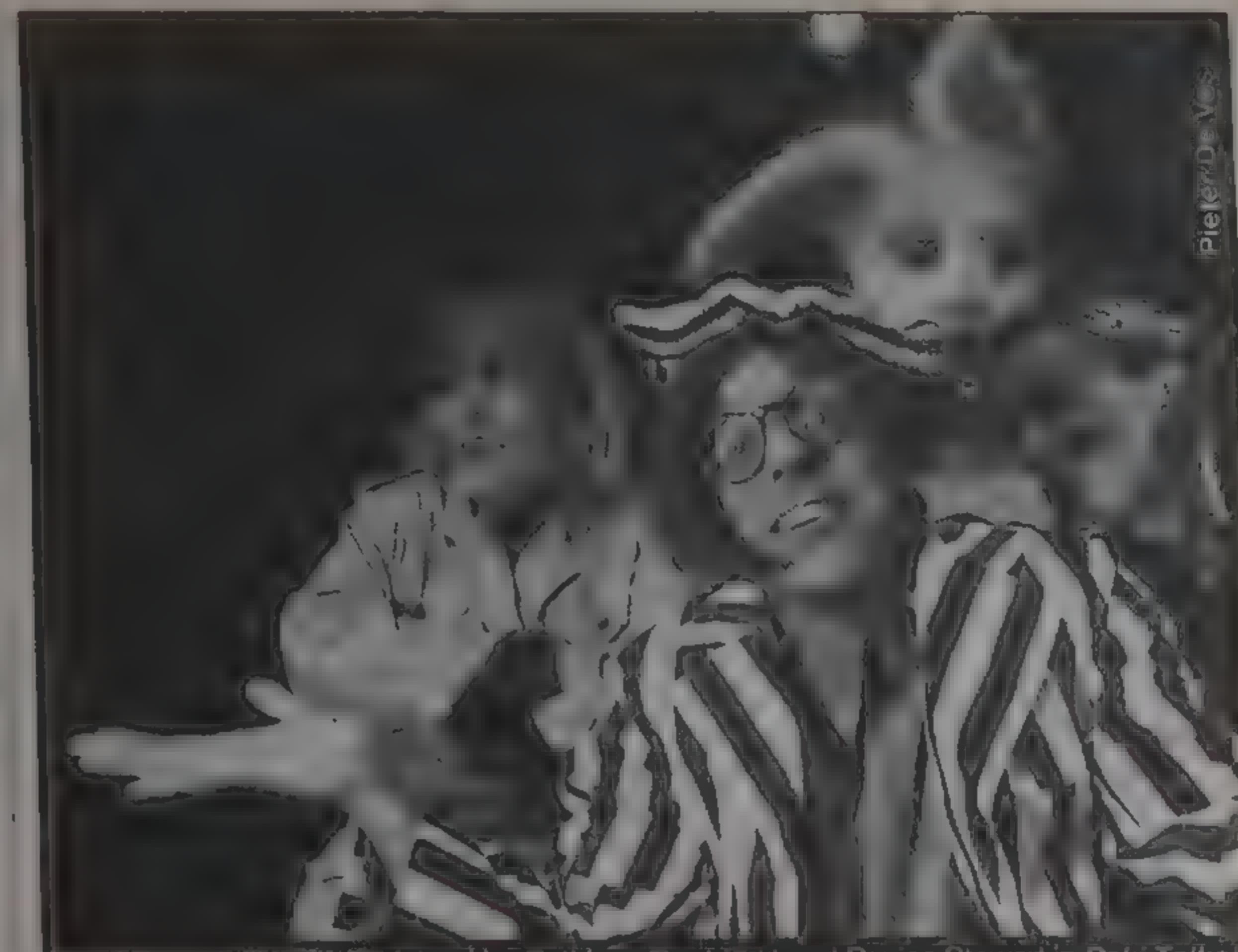
**Apple**  
Kaasa Theatre (Jubilee Auditorium) •  
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Daniela Vlaskalic and Shaun Johnston share a delicious moment in *Apple*.

many people I know who have died of breast cancer. And my sister runs a breast cancer screening program in Manitoba, and my wife's mother died of breast cancer and my wife is on a high-risk list for that kind of thing. And to some extent, I think I wrote the play out of fear—I used to be absolutely terrified that my wife was going to die young.... But I also didn't want the play to be about terminal illness. So the trap [for a writer to avoid] is getting into situations where you're getting into clichés and providing easy solutions or obvious answers for the audience."

That said, Thiessen spends most of his time talking about the play's hopeful aspects—not to mention its



Local Euro Jeff Haslam is joined by Cathleen Rootsart and Davina Stewart in *Poki Talks!*

## A Schvedtar tomorrow

Yakking with Jeff Haslam about all-singing, all-dancing *Poki Talks!*

BY PAUL MATWYCHUK

Legend has it that Charlie Chaplin assembled the look of his Little Tramp character in a matter of minutes, borrowing a baggy pair of pants from one of his fellow silent

comics and a tight-fitting jacket from another, then finishing it all off with a bowler hat and a cane he happened to spot in the studio costume department moments before racing before the cameras. Jeff Haslam has a similar tale to tell about the creation of one of his most beloved and long-lived characters, the fun-loving, four-eyed fame-hog with the impenetrable European accent—Poki Schvedtar.

"He was born during a 15-minute break in the second Soap-a-Thon in September of 1994," Haslam recalls. "I was very ready to change character—the character I had planned and hot-seated and workshoped did not work out at all. I had wonderful friends who assured me, 'Oh, he's fine, he's fine.' But I was just thinking, 'Get me off the stage. Burn the wig. It's not working.' Luckily I found another wig backstage, and it was bright red and about three sizes too big, so that every time I turned my head it stayed in the same place. I knew I wanted to do a character who would be able to say whatever he wanted and I told Dana Andersen that he should be 'poky.'

And he said, 'Well, let's call him that.' But we needed a last name, and Dana said, 'Well, how about "Sweater"?' You know, like those little sweaters that were 100 per cent wool and that your mother used to make you wear next to your skin when you were in Grade One? So we called him Poki Sweater."

I don't know—the explanation sounds a little bit too neat to me, but Haslam swears it's the truth. In any case, the character's larger-than-life

personality and distinctive fashion sense made him an immediate audience favourite, one that lived on long after the Soap-a-Thon was over: Poki turned up during the regular season of *Die-Nasty!*; he co-hosted the long-running *Varscona* variety show *The Johnny and Poki Variety Hour*; he was the official mascot of the 2001 Fringe Festival; and now Haslam has written an entire regular-season show around him, an extravaganza he's calling, somewhat redundantly, *Poki Talks!* which will give audiences a

rare glimpse inside Poki's celebrity lifestyle. "I don't have any great interest in exploring real celebrity," Haslam says, "but I think it's hilarious to explore mock celebrity."

### The vaude squad

The show has a plot—something to do with an ardent documentary filmmaker (Cathleen Rootsart) who hopes to make a movie about Poki's glamourous life and career—but Haslam says *Poki Talks!* is less a play than a "vaudeville," a collection of songs, routines and filmed segments that he hopes will recapture the loose, anything-goes feel of *The Johnny and Poki Hour*. (Davina Stewart also appears in the show, playing two of Poki's regular foils from improv seasons past—the fashionable, aphorism-dropping Irmengarde and the aged Dorothea Drysdale.)

"He's essentially a vaudeville creation," says Haslam. "He's not dramatic, *per se*. He introduces, he sings, he dances, he sports a costume—he does everything I do, but with an accent. [Having said that, though,] I played him for a whole year in dramatic situations in *Die-Nasty!* before I ever used him to host a variety show—and he changed quite a lot in the process. And I'm finding it fun to go back and reincorporate elements of what he was at the beginning. For instance, he was always struggling with his addiction to booze or pills,

SEE NEXT PAGE

# So what Elsinore is new?

David Storch is more passive-aggressive than melancholy in uneven *Hamlet*

BY PAUL MATWYCHUK

**E**verybody always talks about *Hamlet*, for young and old actors. Shakespeare's *Hamlet* is like Mount Everest—the ultimate, most grueling test of their creative abilities. Well, *Hamlet* is just as daunting a challenge for theatre critics. And while the actor only needs to figure out one aspect of the play, the critic has hundreds of questions and important evaluations to weigh (Has the play been cut? Were the cuts wise? Is *Hamlet* active enough? Is he passive enough? How's he handling those soliloquies? How drippy are they making Ophelia this time? How long is it before we get to the big swordfight?) before reconciling them into a soliloquy of a review that displays such a perfect understanding of all the nuances of the play and such a keen eye for all the subtle shadings in each actor's performance that the reader can only put down the newspaper and shake their head in wonderment.

Oh well—a reviewer can dream, can't he? But my reactions to the Citadel's new production of *Hamlet* are probably too mixed and muddled to

dazzle anybody. Director Tom Wood and actor David Storch have given us what can only be called a passive-aggressive *Hamlet*; the first time we see him, *Hamlet* is posing for an official portrait of the new royal family with Claudius and Gertrude (Wood has set the play in 1910), his lips compressed into a smile so thin and tight that his head is practically quivering. But *Hamlet* prefers to express his distaste for his new stepfather in indirect ways, muttering insults under his breath and bad-mouthing him behind his back to Horatio. Twice during this opening

## theatre

scene, the action freezes around *Hamlet* while he's in the middle of some brittle act of social politesse so that he can storm around the stage, venting, for a couple of minutes. But he always dutifully returns to his original position just in time for the scene to start flowing again. This *Hamlet* is the kind of insufferable guy who would rather give out clues and hope people *sense* that he's in terrible, soul-searing pain instead of telling them outright.

### Prince is drama queen

He's a self-dramatizing *Hamlet* who portrays himself in his soliloquies as a soldier of righteous vengeance but whose actual revenge scheme against Claudius is a complete fiasco, a hopeless tangle of delay tactics and misdi-

rected violence. But none of that stops *Hamlet* from considering himself the smartest person in the play—when he organizes a production of *The Murder of Gonzago* just so he can watch Claudius's reaction, the scheme may be a colossal waste of time, but it allows him to exult in his own cleverness a little while longer. Only at the very end of the play, when he's told he has only minutes left to live, does *Hamlet* finally force himself to accomplish his goal of killing his treacherous uncle.

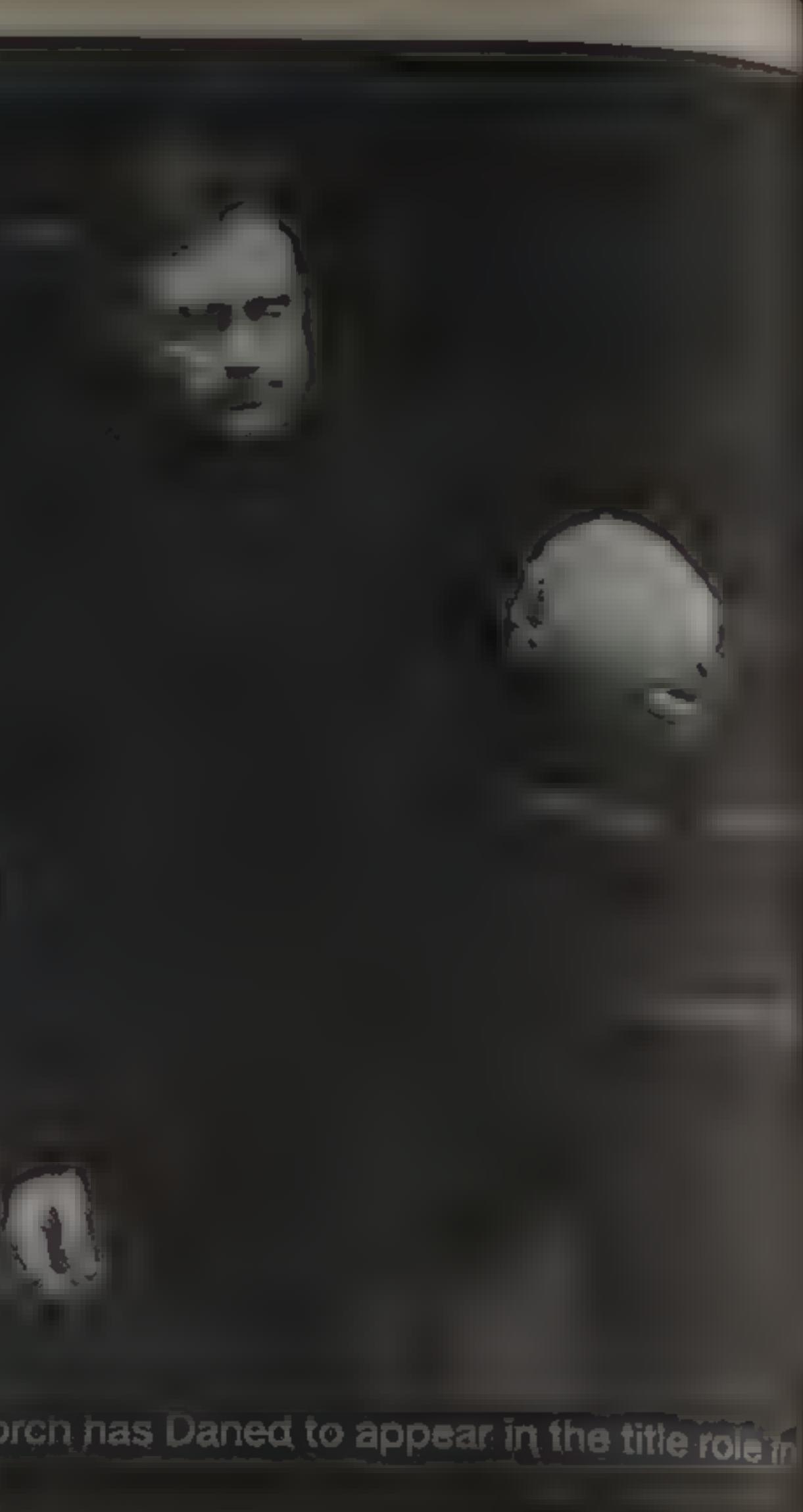
I'm trying to figure out why the play didn't move me as much as I wanted it to, and I think the reason may be that while Storch works very hard in the role, his character has been conceived in a way that makes it difficult (except in isolated moments, such as his closet scene with Gertrude) to connect with him or get caught up in his struggle—nearly everything he does seems motivated by self-pity or indecision. On the other hand, a character like Polonius may have flaws (including a prudish attitude toward sex and an unimaginative literal-mindedness that truly awe-inspiring), but Larry Yachimow somehow brings you inside the guy's mind and makes his flaws endearing instead of alienating. His death scene, in fact, is the most shocking and affecting one in the play.

### Crazy, he calls me

Wood's decision to have Ophelia be

secretly pregnant with *Hamlet*'s child works well and gives an interesting subtext to Rachel Martens's performance in the role. (The mad scene, always a difficult moment to pull off, doesn't quite work, though. When *Hamlet* pretends to be mad by going barefoot and mussing up his hair, the way he plays off clichéd, theatrical notions of "madness" seems meant as a joke—except Ophelia's madness is suggested in exactly the same way, with bare feet and messed-up hair.) The final swordfight between *Hamlet* and Laertes (John Ullyatt) is handled very well by the actors and fight choreographer Paul Gelineau, with the courtly etiquette of the fencing match abruptly devolving into a vicious brawl. And the whole thing is choreographed so that neither the switching of the swords nor the enormous pile of corpses that winds up onstage as the lights go down seems contrived or ridiculous.

The only consistent distraction in the play is Michael Becker's overbearing sound design, which cleaves the general ear with one obvious, unnecessary sound effect after another ("zap!" noises when *Hamlet* goes in and out of his soliloquies, harp glissandos every time a tapestry is pulled



David Storch has Daned to appear in the title role of *Hamlet*

down from the ceiling, "spool" echoes backward-masked voices playing in the background every time the ghost of *Hamlet*'s father—who appears to be at least 40 years older than Claudius, his brother—says a line.)

I won't deny that this is a respectable, serious-minded production of a mammothly difficult text. I just don't know if many theatregoers ever say to each other, "Hey, let's go see that play. I hear it's respectable and serious-minded!"

Hamlet  
Shoctor Theatre, The Citadel • To April 28 • 425-1820

## Poki talks!

Continued from previous page

which of course is a big 'star' thing

"Yes," Haslam laughs, "we openly make fun of addiction. I wrote a novelty song called 'Booze, Booze, Booze.' Oh, and there's lots of tap dancing, too. I made every single person in the cast tap dance at one point or another. And I have no qualms whatsoever about it being good—or even professional."

### Stepping back up to the Plate

Haslam still considers himself a novice playwright—this is only his second show as an author, following the Fringe success of *Citizen Plate*—but nevertheless, he says the script was much easier to write than it was to rehearse. "It's like you're marking all the time until you finally get in front of an audience," he says. "With Poki, it's like a tree falling in the forest, you know? He lives in front of people; you can't delve too deeply into his character, because he can't even talk to you unless everyone else is around. That's the wonderful thing about audiences—people will do as much pretending as you ask them to."

Which means Poki could be born famous. From the very first second I came out as Poki at the Soap-a-Thon in 1994, he was famous already."

## THEATRE NOTES

all the  
world is  
a stage

BY PAUL MATWYCHUK

### Trevor empowered

Northern Light Theatre's announcement of their new artistic director took place last Thursday during a lavish ceremony in a downtown coffeehouse. (How lavish? There were eight varieties of muffins!) Taking over from outgoing AD Sandhano Schultze—whose final production, *Kafka's Amerika*, closed last weekend at La Cité Francophone—will be multi-talented multi-tasker Trevor Schmidt.

Unlike Schultze, who came to NLT in 1998 as an import from Vancouver, Schmidt is a longtime denizen of the Edmonton theatre scene; he's worked in seemingly every capacity (actor, playwright, designer, director) with several local theatre companies in addition to creating several distinctive, poetic shows for his own company, the Unconscious Collective. He made *Sterling* history last year by writing three of the four plays nominated for Outstanding New Work: *Only Girls, Treatment* and the luminous *The Watermelon Girls*, which took home the prize.

Schmidt gave no indication of what

his plans for his first season would be, other than to say that *Carnival of Souls* would be returning for a third year (complete with another edition of *Urban Tales* and another *House of Screams* haunted-house tour from Randwulf Productions) and that in all likelihood he would not be programming a script of his own on the mainstage lineup. "I'm interested in exploring other people's work," he says. "And I still want to write for other companies in town. Make sure you put that in there—I'd love to get commissioned! Just maybe not for the next couple of months."

Schmidt's work with the Unconscious Collective was always marked by a deep interest in the inner lives of women (there were only two male actors in *Only Girls, Treatment* and *The Watermelon Girls* combined), and given the fact that Theatre Network and Workshop West tend, generally speaking, to specialize in male-oriented plays, NLT may very well become an actress' haven with Schmidt at the helm.

Schmidt suggests that perhaps the biggest thing for him to adapt to in his new position will simply be having a budget at his disposal. Those shoestring collective shows taught him lessons in frugality that may be hard to unlearn. "I'm used to making \$100 look like \$1,000," he says, "not having \$1,000. I told the hiring committee, 'Getting me to spend money is not going to be easy.'

"I've got my dream job now," he concludes. "I can write, I can direct, I can design, I can do all the things I like to do, but I don't have to do all of them at the same time. And instead of working two jobs and doing all this on the side, it is my day job."

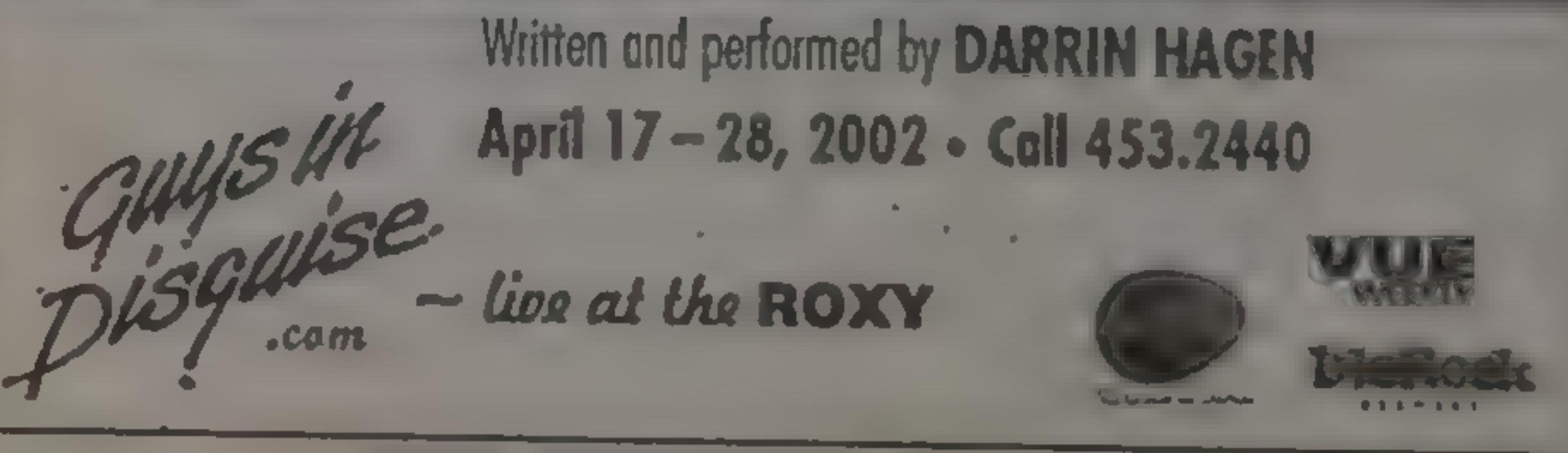
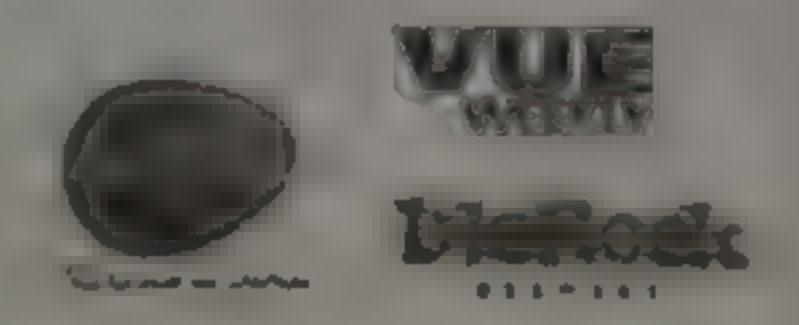
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# Nothing but the nest intentions

BY HOLLY NEWMAN  
It's a little  
birdhouse in your  
nest with *nesting*

BY DRYE PONTO

Winter was approaching and Edmonton artist Holly Newman and her daughter were watching the birds in their backyard for their annual migration. Newman listened intently to her daughter she asked, "Will the birds come back?" Naturally, she answered with a solemn yes. But inwardly Newman doubted her reply. Why would these birds come back? She saw a parallel between the questionability of the birds' return and issues in her own life—"Does Edmonton hold such an appeal for me," she wondered, "that I can feel the desire to stay and make this my home, let alone create this desire for these birds?" Thus her daughter provided Newman with the inspiration to start her new installation, *nesting*, now on display at the Edmonton Art Gallery alongside two other exhibits—Judy Chicago's *Resolutions: A Stitch in Time* and *Fabrications* by Gillian Collyer, Janet Morton and Joe Williams.

In the spring of 2001, Holly Newman made over 200 bird's nests, hoping to distribute them to people living in Edmonton. She put notices in newspapers, asking for volunteers to take a nest and hang it somewhere outside their home. The response she received—from everyone from quilters and artists to scientists—was vast, but everyone who responded was similarly intrigued and fascinated by nature.

Newman made each nest from different types of fabrics, each one distinctive. Would birds be attracted to these types of nests, she wondered? She obviously had to add a human element—she needed the people to want to take them home. If she found them visually enticing, she figured, wouldn't the birds as well? Her rationale was grounded in the fact that birds create their own beautifully enticing nests, a combination of spiderwebs and grasses, to create a home they would return to. If she could somehow create nests as the birds do, she could also find reason to stay.

## The nidus touch

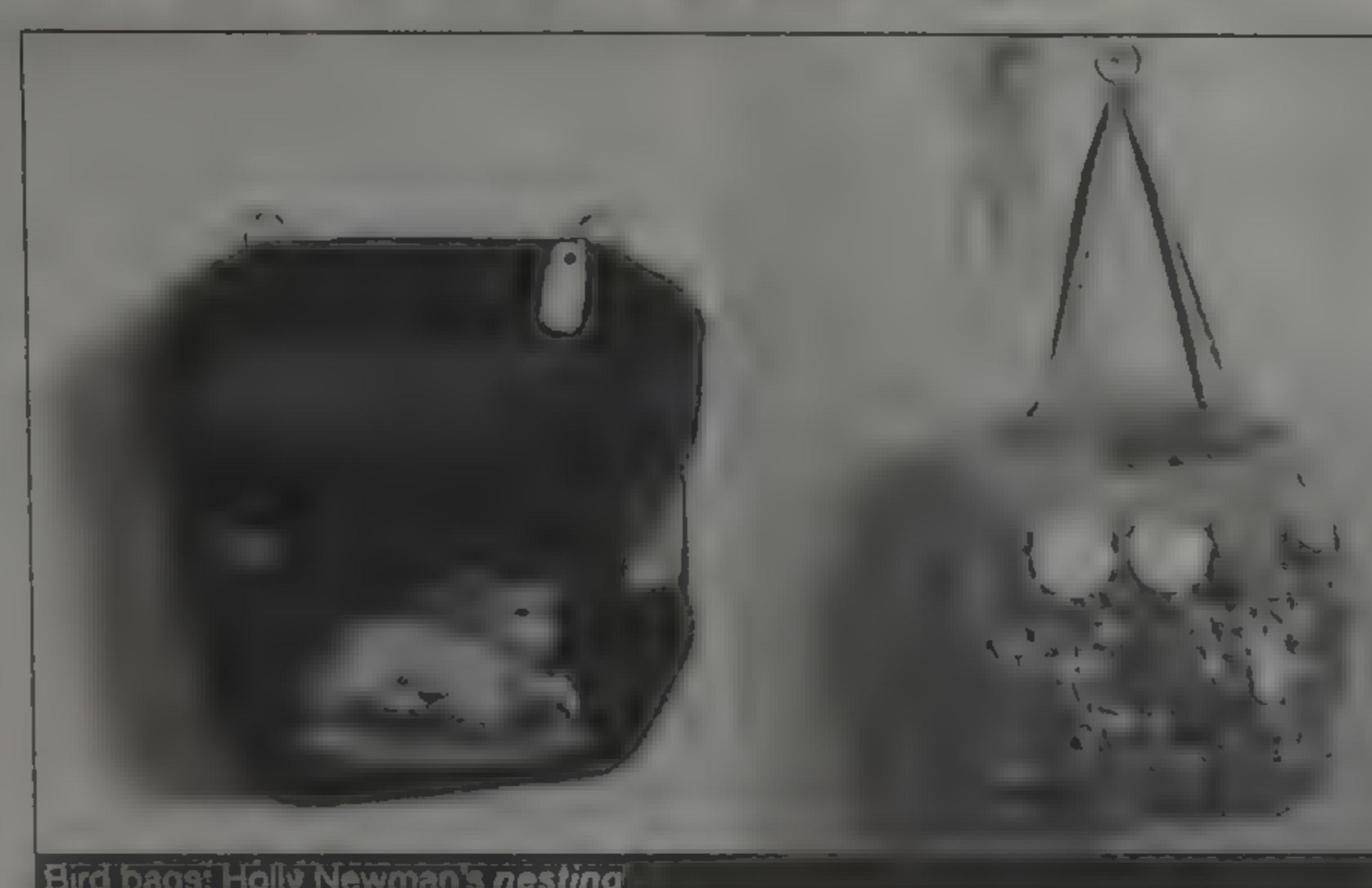
The following fall, Newman re-collected her nests from the volunteers. Each one is displayed in her exhibit, accompanied by a colour photograph of the condition of each nest before it was handed out. Her purpose? Newman wanted to observe what visual changes, if any, occurred after leaving them in nature for one year. "The fabric records the season," she explains, "and I wanted to let them be." The nests reflect the visual range she was hoping for. The dirt, holes and missing pieces of fabric tell the story Newman wanted. Nature, she says, is recreated by humans with

the intent of bringing the outside in. Fabrics and textiles imitate the patterns of nature and help us to bring nature into our homes. Newman wanted to take the opposite angle on this tradition by taking our imitations of nature outside into nature itself—to "bring the inside out."

Holly Newman received a Bachelor of Fine Arts at the University of Alberta but realized she was not content with mainstream art—it didn't speak to her or inspire passion within her as an artist. Part of the appeal of *nesting* lies in the fact that because

Newman has learned to escape these expectations, her art has an

unusually personal, private feel. That feel is translated to the viewer as well; seeing the bird's nests sitting on the gallery shelves reminded me of being a child as my mother pulled me through many a craft show. It

Bird bags: Holly Newman's *nesting*

takes only a couple of minutes of talking with Newman to be struck by her intelligence and desire, which are the backbone of her project. If being trained at the university taught Holly Newman one thing,

though, it was how to forget it. ☺

## nesting

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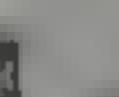
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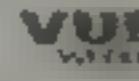
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MIX 96

BY ROCKIE GARDINER

**ARIES** (Mar 20-Apr 19): Take a moment on Friday (lunchtime would be good) to centre yourself, especially if you were knocked a bit off course when explosive Uranus threw an obstacle in your way. Because the Aries sun and Uranus reconcile through a supportive sextile during the next few days, you might catch a glimpse of what lies ahead. Envision yourself achieving a notable success; with your Mars ruler in the sign of the Twins until Memorial Day, you'll do your best by doing two things at once.

**TAURUS** (April 20-May 20): Publish, advertise, say your piece. With Mercury in Taurus for the rest of the month, the mind is in sync with the mouth, and what you think gets a warm reception. This is not always the case, so take advantage of the time and the tide, since, as we've been told by a famous dead Taurus, that waits for no man. Because your affable Venus ruler is also in your sign, use a soft-spoken, friendly approach when selling yourself. After militant Mars enters Gemini on the 13th, your threats won't carry the same clout.

**GEMINI** (May 21-June 20): While assertive Mars is in your sign until the end of the month, feel free to push and shove with the best of the bullies, insisting that your way is the right way. Don't forget the highway; adventurous Mars also makes you more mobile and willing to court danger. Athletes do particularly well during this only-once every-two-year interlude, so if you intend to break a record, get cracking. Artists and musicians get their shot at the end of April, when everyone gets hornier.

**CANCER** (June 21-July 22): Somewhere there is a personal life on hold that you'll get back to, but while so many planets are highlighting your professional life, you'd better concentrate on what you can accomplish now. The cosmic energy isn't directed solely toward your career; it also encompasses your reputation in the community and place in the world at large. Don't forget that having lucky Jupiter in your sign, although only through July, is a once-every-12-year injection of human growth potential.

**LEO** (July 23-Aug 22): Moving on sometimes means just that—put your body in a different place and your spirit and heart will follow. This is the time of year Leos linger over the travel section, imagining the adventures that await them this summer. Go ahead: make plans. If a working partnership hasn't run its course by now, chances are this person will be around when you blow out the candles on your birthday cake. But if a relationship is in danger of tanking, try throwing out a lifeline on the 17th.

**VIRGO** (Aug 23-Sept 22): Your imagination tends to take over whenever Neptune in your house of romance, recreation and other risks worth taking is aroused. Right now the old man of the sea insists you pay attention to your aesthetic sense; he's inspiring all sorts of mischief and make-believe. So what if that means lying to yourself? Some people call it being your own mythographer. The reality is that you are creating some thing that has a life of its own. But is it true love?

**LIBRA** (Sept 23-Oct 22): Whatever follows from the Aries new moon this weekend will affect your connection to the people you're closest to. Romantic couples and business partners start another phase of their relationships every year around this time. How well you integrate this turn of events into the rest of your life depends somewhat on how gracefully you can let go of your security blanket. Be patient. After your Venus gets to high-flying Gemini in another week, there'll be far less clutching and clinging.

**SCORPIO** (Oct 23-Nov 21): Before Taurus settles in and relationships become more intense or need more "work," take time to evaluate the course of your own work—your health, too. While Scorpions rarely lose sight of their long-range goals, so far this spring you've been doing a lot for other people. It's probable that until your birthday arrives, you'll have even fewer opportunities to concentrate on purely personal objectives. Nevertheless, this shouldn't stop you from bringing another warm, fury creature home.

**SAGITTARIUS** (Nov 22-Dec 21): A bad case of spring fever can hit you anytime in the next two weeks. Watch out for telltale signs of heat, rising like the phoenix from the ashes of an old love affair. Also for traces of ambiguity and an inability to choose one course of action over another. If in your confusion you spout words of wisdom without being asked for your opinion, then it's high time you took off for parts unknown and experienced a real adventure. You don't have to go very far for a change of scene.

**CAPRICORN** (Dec 22-Jan 20): You're still in a family way, so to speak. The personal planets are concentrated in your houses of ethnicity, domesticity and recreation. While some Goats may hone in on the romantic possibilities the planets are offering, others are drawn to the competitive spirit of their playmates and may want to give them their best shot. So unless you play baseball professionally, forget your concern with money and career accomplishments for a while and enjoy this interlude of simple living and loving.

**AQUARIUS** (Jan 21-Feb 18): One by the one, as first the boys (Mars), then the girls (Venus) step up to the plate, whatever uncharted territory Aquarius represents to them is about to be invaded. Being the lone but hardly loud voice trying to be heard above a chorus of "I told you so!" can be a chilling experience. However, this is what happens when planets passing through Taurus challenge your unique take on a situation. It's a seasonal thing and you might as well get used to it. As soon as Gemini energy moves in, harmony and ease will prevail.

**PISCES** (Feb 19-Mar 19): Look around for signs that a new financial venture is about to take root. Spring is when Pisces get their best ideas about what will give them security, without being boring or limiting their range of expression. If you find that neighbours, siblings, even local merchants are pissing you off, step back before you mouth off and remind yourself that acerbic Mars—no Mr. Rogers, he—hasn't invaded your immediate surroundings since 2000. And yes, the conflicts can continue through May.

For a FREE listing, fax 426-2889 or e-mail [listings@vue.ab.ca](mailto:listings@vue.ab.ca).

Deadline is 3pm Friday.

### ART GALLERIES

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. •SYMBOL OF QUALITY: Original, Alberta-made crafts from 18 Alberta Craft Council members. Until Apr. 27.

•THE DISCOVERY GALLERY ONE FAMILY'S PASSION: For over a century, more than a dozen women of the McFall family have made hundreds of quilts. Exhibition represents five generations. Apr. 17-June 5.

**ART BEAT GALLERY** 8 Mission Ave., St. Albert, 459-3679. A FAMILY RATED SHOW: Paintings by Mel Heath, Fran Heath and Karen Findlay. Until Apr. 12.

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 20, 8627 Rue Marie-Anne-Gaboury 91 St., 461-3427. MELODY OF COLOURS: Marie Gervais (watercolours, mixed media), Maryse Filion (watercolours), Eva Hostela (acrylics), Genevieve Menard (cards), Jacques Baril (weaving). Apr. 12-24. Opening reception FRI, Apr. 12, 7-8:30pm.

**CYBERTOPIA INTERNET CAFE** 11607 Jasper Ave. PLAYING WITH ABSTRACT: Children's stories, abstract paintings by Chris Chalifoux. Until Apr. 14.

**DOUGLAS UDELL GALLERY** 10332-124 St., 488-4445. New landscapes by Antonio Murado. Until Apr. 13.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223, [www.eag.org](http://www.eag.org). Open Mon-Wed and FRI 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •JOE NORRIS-PAINTED VISIONS OF NOVA SCOTIA: Until May 5. •FLUFF AND FEATHERS, BEADS AND BRAIDS: Work by Cornelius Krieghoff, Edward Curtis and contemporary works by First Nation artists Norval Morrisseau, Joanne Cardinal-Schubert, Alex Janvier, George Littlechild. Until May 5. •JUDY CHICAGO-RESOLUTIONS: A STITCH IN TIME: New work by Judy Chicago, creator of the installation *The Dinner Party*. Until June 9. •FABRICATIONS: New work by Gillian Collyer, Janet Norton, Zoe Williams. Until June 9. •THE KITCHEN GALLERY: NESTING: New installation by Holly Newman. •CHILDREN'S GALLERY FROM HEAD TO TOE: Created by Lisa Murray. Until July 28. •ADMISSION: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm. •Lecture Theatre. THU 18 (7pm): The Alberta Society of Artists Public Lecture Series—Visit With Artists: STANDIN' IN THE SHADOWS: with Chuck Stake and Don Mabie.

**ELECTRUM DESIGN STUDIO AND GALLERY** 12419 Stony Plain Rd., 482-1402. APRIL FLOWERS: Works in watercolour and oil by Sheilagh Knox and Donna Gallant. Until May 4.

**FAB GALLERY** 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. BFA GRAD SHOW 2002: Apr. 16-30. Opening reception THU, Apr. 18, 7-10pm.

**FORT DOOR** 10308-81 Ave., 432-7535. Eskimo soapstone carvings (human, bears, walrus, seals, birds, Inukshuk) by M. Iyaituk. West Coast Indian and Eskimo silver jewellery by L. Deschteau.

**FRAME OF MIND GALLERY** 6150-90 Ave., Ottewell Shopping Centre, 477-3463. Open Mon-Sat 10am-6pm. Edmonton Washi Chigiri Art Association annual group exhibition. Daily afternoon demos. Apr. 13-25. Opening reception SAT, Apr. 13, 2-4:30pm.

**THE FRINGE GALLERY** Bsmrt., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sunday, 1:30: Group exhibition of figurative sculpture. Until Apr. 30.

**FRONT GALLERY** 12312 Jasper Ave., 488-2952. Open Tue-Sat 10am-5pm. •Landscapes in watercolour by Francis Alty-Arscott. Until Apr. 18. •New paintings by Jeff Sylvester. Apr. 20-May 4.

**GENERATIONS GALLERY** 5411-51 St., Stony Plain, 963-2777. Open daily 10am-4pm. FIGURES ON FRIDAYS: Presented by The Group With No Name (an artist collective from Lethbridge). Figure drawings, paintings and sculptures. Until May 6.

**GRANT MACEWAN COLLEGE** Jasper Place Campus, 10045-156 St., Studio 109/113, 497-4321. UNDERGROUND UNDERCLASS: The Fine Art Program Graduate Exhibition. Apr. 24-25, 11am-7pm; Apr. 26, 11am-5pm; Apr. 28, 1-5pm; Apr. 29, 11am-7pm. Opening reception Apr. 27, 7-9pm.

**HARCOURT HOUSE** 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. POSTMARK: Works by Clay Ellis. Until Apr. 20.

**JEFF ALLEN ART GALLERY** Strathcona Place, 10831 University Ave., 433-5807. Exhibition of landscape works by Pearl Murray and Mary Sustrik. Until May. 2.

### JOHNSON GALLERY

•7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Watercolours by Glenda Beaver, Jim Brager and Yardley Jones. Oils by Marion Barker and Joe Hair. Pottery by Blackmore Studios and Peggy Heer. •11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Serigraphs by Meredith Evans, Illingworth Kerr, Armand Vallee and Elkie Sommer. Pottery by Noburo Kubo.

**LATITUDE 53** 10137-104 St., 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. •NEW GEOGRAPHERS: Six emerging Edmonton artists curated by Isabela C. Varela. Until May 18.

**MCMULLEN GALLERY** University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. THEN AND NOW: Exhibit of quilts highlighting early pieces along side recent work by some well known Canadian quilters. Apr. 13-June 16.

**MOUNTAIN FOODS CAFE - JASPER** 606 Connaught Drive, across from the Via Station. KUNST AUSSTELLUNG EXHIBITION WALL: Works by Maria Kavcic. Apr. 11-May 6.

**NORTHERN ALBERTA WOODCARVERS ASSOCIATION** Westmount Junior High School, Gym, 11125-131 St., 416-2341. Annual wood carving show, sale and competition. Carving on display. SAT, Apr. 13 (10am-5pm); SUN, Apr. 14, 10am-5pm. Free.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm, Thu until 8pm. UTILITY: Sculptural furniture by Catherine Burgess, Agnieszka Matejko, Megan Strickfaden. Until Apr. 27.

**PROVINCIAL MUSEUM THEATRE** 12310 102 Ave., [www.pma.edmonton.ca](http://www.pma.edmonton.ca), 497-4470. A presentation of illustration work by Rick Sealock. FRI, Apr. 12, 8pm. TIX \$8.

**RED GALLERY AND STUDIO** 9621 Whyte Ave., 439-8210. Open Tue-Sat 11am-5pm. Recent domestic landscapes, portraits and still lifes by Christi Bergstrom. Ongoing.

**RIGOLETTO'S CAFE** 10068-108 St., 426-2122. Open Mon-Sat 11am-2am. DAMSELS IN DISTRESS: Exhibition and sale of funky paintings by Christine Frost.

**SCOTT GALLERY** 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. •CHINATOWN TANGO: Solo exhibition of new works by Edmonton artist Dick Der. •JAZZ FOR BREAKFAST: Solo exhibition of new work by Edmonton artist Marianne Wachtel. Until Apr. 23.

**SNAP GALLERY** 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. •Japanese visiting artist Michiko Suzuki. Apr. 11-May 11.

**SNOWBIRD GALLERY** WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continue every weekend.

**SPECTRUM ART GALLERY AND STUDIO** 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

**STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. NEW ASPECTS: Oil paintings, watercolours and mixed-media works by various artists

**SUSSEX GALLERIES** 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glassworks, sculptures and ceramics by various artists

**UNIVERSITY EXTENSION CENTRE GALLERY** 2nd Fl., University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon.

**HANDSCAPES**: Original watercolours by Karen Ferrari. A final visual presentation for the Certificate of Fine Arts.

**UPSTAIRS GALLERY** Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. SUITE NEW PAINTINGS: By Les Graff. Until Apr. 27.

**VANDERLEELIE GALLERY** 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. Recent paintings combining historical floral imagery with colourful abstract panels by Tim Merritt. Until Apr. 23.

**WEST END GALLERY** 12308 Jasper Ave., 488-4892. "Neighbourhoods" by Paul Jorgenson, still life paintings by Claude A. Simard and Joanne Gauthier, etchings by Irene Klar, blown glass plates by Don McLennan, glass art by Susan Gottselig. Until Apr. 19.

•TAKAKKAW: Landscapes by Kathleen Moors Hanrahan. Apr. 20-May 2. Opening reception SAT, Apr. 20, 1-4pm. Artist in attendance.

**THE WORKS GALLERY** Main Floor, Commerce Place (beside ICON Hair), Jasper Ave., 421-1591. Open Mon-Sat 11am-5:30pm. VOCAL/O: Exhibition of sculptures by Mark Bellows. These works were completed in the North Edmonton Sculpture Workshop. Until Apr. 13, 11am-5:30pm. Meet the artist closing reception SAT, Apr. 13, 1-3pm.

### DANCE

**ALBERTA BALLET** Savoy on Whyte, 1040-82 Ave., 451-8000. Come Taste the Hard Str-martini-tasting fundraiser with Alberta Ballet. Hosted by Michael Phair. Martini samples, hr d'oeuvres, entertainment by Brett Miles Jazz Trio, and Savoy's House DJ, and silent auction. Meet and mingle Alberta Ballet dancers. Tue Apr. 16, 7:30pm. TIX \$45 @ TicketMaster

**FREEMASON'S HALL** 10318-100 Ave., 420-1757. Odanze, Paper Doll: Celebrate International Dance Week. One paper doll, three personas, in three intimate moments of life. Apr. 19-20, 8pm; Apr. 20, 3pm matinee. TIX \$15 @ TIX on the Square.

### THEATRE

**APPLE** Kaasa Theatre, lower level Jubilee Auditorium, 420-1757. By Vern Thiessen. Presented by Workshop West. Andy's marriage is broken. He gets downsized from his job and starts to spend his days in the park. He meets a mysterious young woman. Apr. 11-21, 8pm. No show Sun, Mon evenings. TIX Tue, Apr. 16 Two-for-one. Opening Night Thu, Apr. 11 \$25 (incl. reception). \$16 adult, \$13 student/senior @ TIX on the Square.

**THE BIRTH OF ROCK 'N' ROLL** Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. Welcome back to the '50s. Attend the grand opening of ROCN, the newest radio station in town. Until Apr. 14.

**CHIMPROV!** The New Varscona Theatre, 10329-83 Ave., 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

**DEEP SPACE KLEIN** Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 1310-Fort Rd., 448-9339. It's 2075 and Klein is running for election aboard his orbital flagship the Deep Space Klein. Until May 4.

**DIE-NASTY** Varscona Theatre, 10329-83 Ave 433-3399. Edmonton's long-running, live improvised soap opera. Every Mon, 8pm

**EVITA</**

# → EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail [listings@vive.ab.ca](mailto:listings@vive.ab.ca). Deadline is 3 pm Friday.

## DISPLAYS/MUSEUMS

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development. •**MRIYA EXHIBITION:** 1:100 scale reproductions of major airplanes, rockets and space technology. Models of the world's largest airplane AN-225 Mriya, and the Zenith rocket of Sea Launch. Until June 21.

**DEVONIAN BOTANIC GARDEN** 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; children under 4 free.

**JOHN JANZEN NATURE CENTRE** Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends/hols 1-4pm (until May 17). •Animals as Architects exhibit weekends, drop-in 1-4pm. SUN 14, 21, 28 (1-4pm): Songs of Spring. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family.

**MCKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

**MUSÉE HÉRITAGE MUSEUM** St. Albert Place, 5 St. Anne Street, St. Albert, 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •**GLACIERS TO CARTIER: EXPLORERS:** Until May 27. •**DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2.

**MUTTART CONSERVATORY** 9626-96A St, 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •**RIBBONS AND RUFFLES SHOW:** Spring in the Show Pyramid. Apr. 12-June 9.

•**ART OF MARGUERITE BASKET:** Watercolours by Marguerite Baskett. Apr. 12-May 24. TIX \$5 adult, \$4 senior/youth, \$2.50 child, \$15 family. **ODYSSIUM** 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •**TransCanada PipeLines Gallery:** Space Place: Hands-on exhibits.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9100, 453-9131. [www.pma.edmonton.ab.ca](http://www.pma.edmonton.ab.ca). Open weekdays 9am-9pm; weekends 9am-5pm. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**TREASURES OF THE EARTH:** Geology collection. Permanent exhibit. •**THE HABITAT GALLERY:** Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY:** •**BUG ROOM:** Live invertebrate display. Permanent. •**THE BIRD GALLERY:** Mounted birds. Permanent. •**THE SIXTIES EXHIBITION:** Exhibition continues until May 12. An explosive mix of images, objects and sound exploring the decade that changed us all. Mike McCartney's Liverpool - Sixties Black and Whites. Until May 12. •TIX weekdays (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs.); free child 6 and under; \$22.50 family.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

**TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. •Open Tue-Fri 10am-4pm; Sat 12-4pm. Largest telecommunications museum in Canada. An interactive educational gallery dedicated to children and families featuring a multi-media presentation on the past, present and future of telecommunication starring Keldon the talking robot. TIX \$3 adult, \$2 child, \$5 family.

## KIDS STUFF

**CALDER LIBRARY** 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm); TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. •Every TUE (4pm): Readers' Theatre Workshop, Grades 4+. Pre-register.

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15-10:45am): Little Tales for Little People, 3-5 yrs. Apr. 25-May 30. Stories, finger plays, and games. Drop-in.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. THE CHILDREN'S GALLERY FROM HEAD TO TOE by Lisa Murray. For children 4-12 yrs. •Raiders of the Lost Art. Saturday art classes for ages 4-5; 6-8 and 9-11. •Every SAT: Drop-in youth workshops for ages 12+.

**EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC)** Outside Observatory, Edmonton Odysseum, 11211-142 St., 436-0533, 433-9371. FRI 19 (8:15pm): Super Saturday session: Star Observation Night, Grades 1-6. (Alternate cloud date of

Sat, Apr. 20, if needed.) Free for members of EABC (memberships available). Pre-register by Apr. 13.

**GRANT MACLEAN COLLEGE** Jasper Place Campus, 10045-156 St., 497-4303. •Creative Movement classes for 2-3 yrs. Starting Apr. 27. •Children's Theatre classes, 9-12 yrs. July 15-19 and July 29-Aug. 2.

**GREENWOODS BOOKSHOPPE** 10355 Whyte Ave., 439-2005. SUN 28 (1pm): Join author Gerri Cook as she reads from *A Penny for Albert* (Volume One in the Dinosaur Soup Series).

**HIGHLANDS LIBRARY** 6710-118 Ave., 496-1806. •Every THU (10:15am): Totally Twos. Until Apr. 25. •Every TUE (10:15am and 2pm): Pre-school fun time. Until Apr. 23. 3-5 yrs. Pre-register.

**JASPER PLACE LIBRARY** 9010-156 St., 496-1810. •Every WED (1pm): Pre-school storytime, 3 yrs. Pre-register. Until May 8. •Every WED (2pm): Pre-school storytime, 4-5yrs. Pre-register. Until May 8. •Every TUE (10:15am): Time for Twos. Pre-register. Until May 7.

**JOHN WALTER MUSEUM** Kinsmen Sports Centre Park, 496-8787, SUN 14 (1-4pm): Wooden toys. SUN 21 (1-4pm): Help Mrs. Walter make a scarecrow for her garden.

**LESSARD LIBRARY** Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE/WED (10am): Pre-school storytime, 3-5 yrs. Until Apr. 24. •Every THU (7pm): Family storytime, 3+ yrs. Until Apr. 25.

**LONDONDERRY LIBRARY** Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every WED (10:30-10:50): Time for Twos. Pre-register. Until May 1. •Every MON (10:30-10:50am): Baby laptime, wailing. Until Apr. 29. SAT 20 (10-11am): Junior Stamp Club: Who am I?

**PENNY McKEE LIBRARY** Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos. Until Apr. 16. Drop-in. •Every WED (2pm): Pre-school storytime, 3-5 yrs. Until Apr. 17. Drop-in.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. THU 11 (1:30-2:30pm): Parent and Pre-schooler program: Sunny Sunflowers. \$5/child. Pre-register. SAT 13 (1-4pm): Art-Ventures: Mini-city, 5-12 yrs. \$2/child. TUE 16, THU 18 (1:30-2:30pm): Parent and Pre-schooler program: Sunny Sunflowers. \$5/child. Pre-register. SAT 20 (1-4pm): Art-Ventures: A House for a Mouse. 5-12 yrs. \$2/child.

**RIVERBEND LIBRARY** 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Drop-in storytime, 3-5 yrs. •Every FRI (10:30am): Totally twos. Until Apr. 18. Pre-register. •Every THU (10:30-11am): Baby laptime, 6-12 mos. Until Apr. 18.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Until Apr. 24. Drop-in. •Every TUE (10:15-10:45am): Family storytime. Until Apr. 23. Drop-in. •Every WED (10:15-10:45am): Time for twos. Pre-register.

**SPRUCEWOOD LIBRARY** 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Apr. 23-May 28. Pre-register. SAT 13 (2pm): Come dance with us, 7-9 yrs. Pre-register. SAT 20 (2pm): Stepping to the Tunes, 10-13 yrs. Pre-register.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000. •Every SUN (2pm): Children's storytime, 3+ yrs. Until Apr. 28. •Every SAT (10am): Research central, 9-12 yrs. Pre-register. Until Apr. 27.

**VALLEY ZOO** 13315 Buena Vista Rd., 496-8787. Open daily 9am-4pm. •Every SUN (1-4pm): Zoo Sundays. SUN 14 (1-4pm): Spring forward special event. SUN 21 (1-4pm): All that slithers: Learn all about snakes. TIX \$2.75 child (2-12), \$4.25 adult, \$3.50 youth (13-17)/senior, \$14 family.

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. •Every TUE (11:15am): Time for twos. Until Apr. 23. •Every THU (10:30am): Time for twos. Until Apr. 25. 2-2 years. Pre-register. •Every TUE (10:15am): Baby laptime. Until Apr. 23. 1-2 yrs. Pre-register. •Every WED (7pm): Bedtime tales. Until Apr. 24. Pre-register.

**YMCA** Jamie Platz 481-YMCA; Castle Downs 476-YMCA; William Lutsky 439-YMCA. FRI 12 (7:30-10:30pm): Support YMCA Youth Leadership Development. TIX \$7.

## LECTURES/MEETINGS

**ASSOCIATION FOR SAFE ALTERNATIVES IN CHILDBIRTH (ASAC)** 202, 8540-109 St., 425-7993. WED 17 (7:30pm): Childbirth film and information night. Introduction to healing and self-improvement for birth with Piotr "Peter" Pajski (Chartered Psychologist).

**CENTRE FOR WELLNESS IN MOTION** N. Edmonton, 459-3908. Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet so you can feel better all over.

**DANCE EXPRESSIONZ** Capital Tower Building, 206, 10609-101 St., 426-4766. Relieve daily stress through dance.

**EASTBOUND RESTAURANT** 11248-104 Ave., [www.eightminutedate.ca](http://www.eightminutedate.ca). TUE 16 (6:30pm): Eight Minute Date: Chance to meet other single professionals in a friendly, fun and safe atmosphere.

**EXPRESSION CAFÉ, MARKET AND MEETING PLACE** 9142-118 Ave., 474-6058. THU 11 (Noon-1pm): The Lunch Hour Talk: *Canada: Who Gets In?* with Sonia Bitar and Jim Gumett. Free.

**LUPUS SOCIETY OF ALBERTA** 464-5619. THU 11 (7:30pm): Information and discussion group. Pre-register.

**MILL WOODS LIBRARY** Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until Apr. 26. Drop-in. •450-0511. First WED ea. month (3-4:30pm): Mill Woods Reading Group.

**NAKED CYBER CAFÉ** 10442-82 Ave., 433-9730. FRI 12 (8pm): Fetish poetry: X-rated poetry.

**ORLANDO BOOKS** 10123 Whyte Ave., 432-7633. FRI 12 (7:30pm): Launch, readings and reception for Quartet 2002: *Tom Three Persons* by Yvonne Trainer; *Gays Named Bill* by Leslie Greentree; *Before a Blue Sky Moon* by Weymar Chan; *Science Fiction Saint* by Nancy Jo Cullen.

**UNIVERSITY OF ALBERTA** Senate Chambers, 3rd floor, Old Arts Building. TUE 16 (12:30): Poetry reading by Iman Mersal (avant-garde Egyptian prose poem movement qasidat al-nathr).

Alberta Beatnik. TUE 16 (7pm); Thomas Trofimuk launch of *The 52nd Poet*. SAT 20 (7:30pm): *The Many Faces of God*: Featuring readings by Alice Major and others.

**GRANT MACLEAN COLLEGE** Downtown Campus, 497-4636. FRI 12-SUN 14: Get Publishing Conference.

**GREENWOODS' BOOKSHOPPE** 10355 Whyte Ave., 439-2005. TUE 16 (7pm): Reading and signing by Warren Cariou, author of *Lake of the Prairies*.

**GREENWOOD'S VOLUME II** High St., 12433-102 Ave., 437-0191. WED 17 (7pm): The (W)rites of Spring: Featuring Edmonton poets Wendy McGrath, Jocko, Marilyn Dumont, Jannie Edwards, Alice Major and Vanna Tessier. Free.

**MILL WOODS LIBRARY** 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •First WED ea. month (3-4:30pm): Mill Woods Reading Group.

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**PRIME TIMERS** 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

**THE ROOST** 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

**SECRETS BAR AND GRILL** 10249 107 St., 990-1818. Lesbian and gay bar/restaurant.

**TRANSSEXUAL/TRANSGENDER SUPPORT GROUP** GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

**YOUTH UNDERSTANDING YOUTH** Suite 45, 9912-106 St., 488-3234. Gay and Lesbian Community Centre. •Every SAT (8-10pm): A social and support group for youth under the age of 25.

## QUEER LISTINGS

**AGAPE** Rm. 7-152, 7 Fl., Education North Building, U of A. •Every THU (5-6pm): A sexual orientation and schooling focus group. For info: Dr. Andre Grace [andre.grace@ualberta.ca](mailto:andre.grace@ualberta.ca).

**AIDS NETWORK OF EDMONTON SOCIETY** 201, 11456 Jasper Ave., 488-5742. Support services for people affected with HIV infection/AIDS. Info line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, outreach, advocacy and public awareness campaigns.

**AXIOS** 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

**BOOTS AND SADDLES** 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

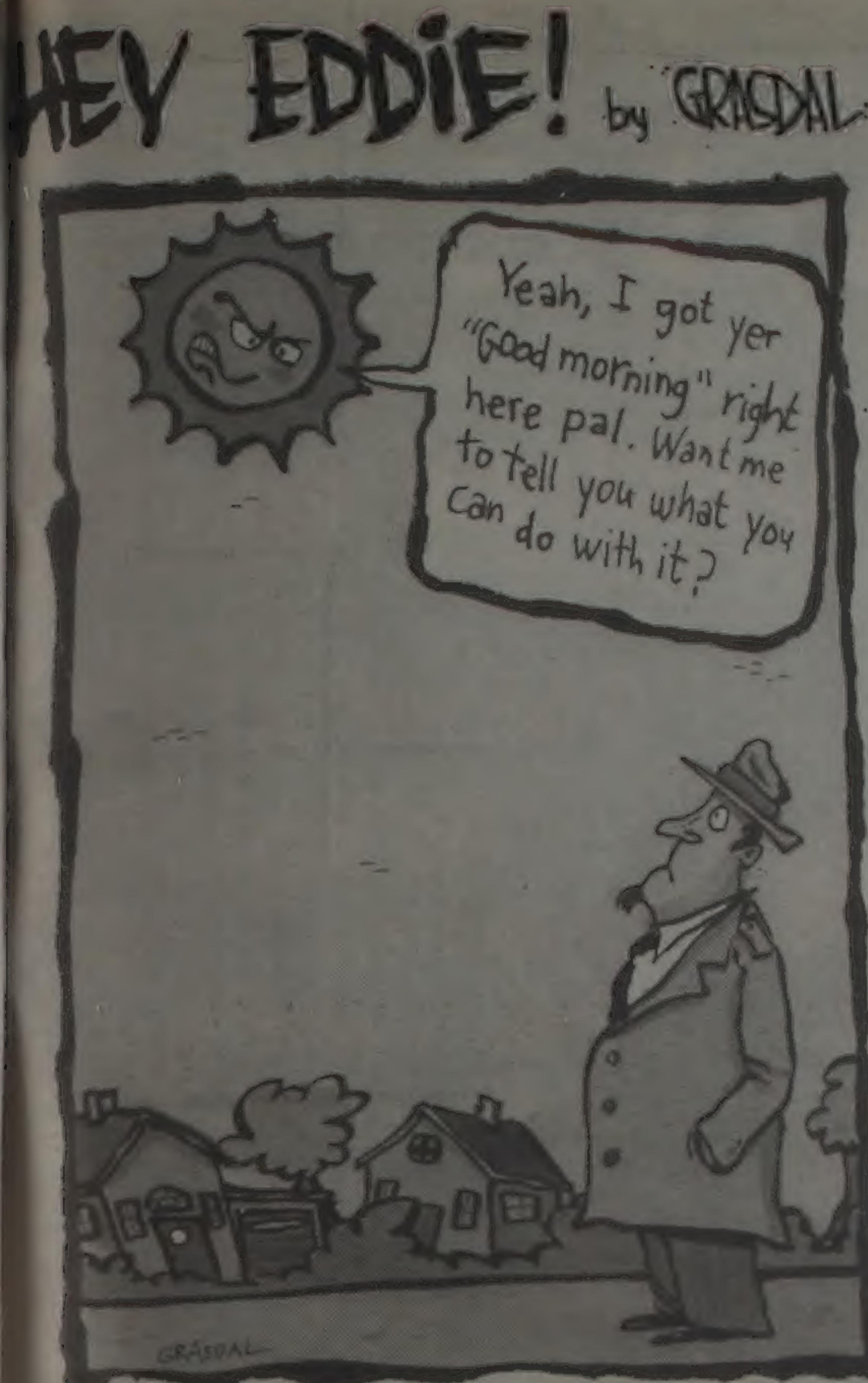
**DIGNITY EDMONTON** 482-6845. Support community for lesbigay Catholics and friends. Demonstrations: Sat, Apr. 20, Noon-5:45pm. TIX \$1 ea. @ Bison Centre of Excellence, Leduc Chamber of Commerce.

**EDMONTON RAINBOW BUSINESS ASSOCIATION** 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network...in positive, proud space where being yourself is the norm.

**FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY** 702, 10242-105 St., 488-5773. Education, training and support organization.

**GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE)** Suite 45, 9912-106 St., [www.edmc.net/glcce](http://www.edmc.net/glcce). 488-3234. Open Mon-Fri, 1:30





## CLASSIFIEDS

adult

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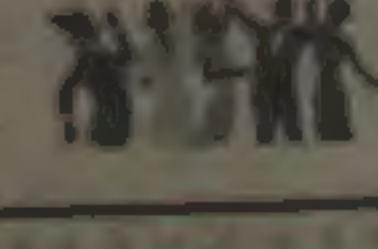
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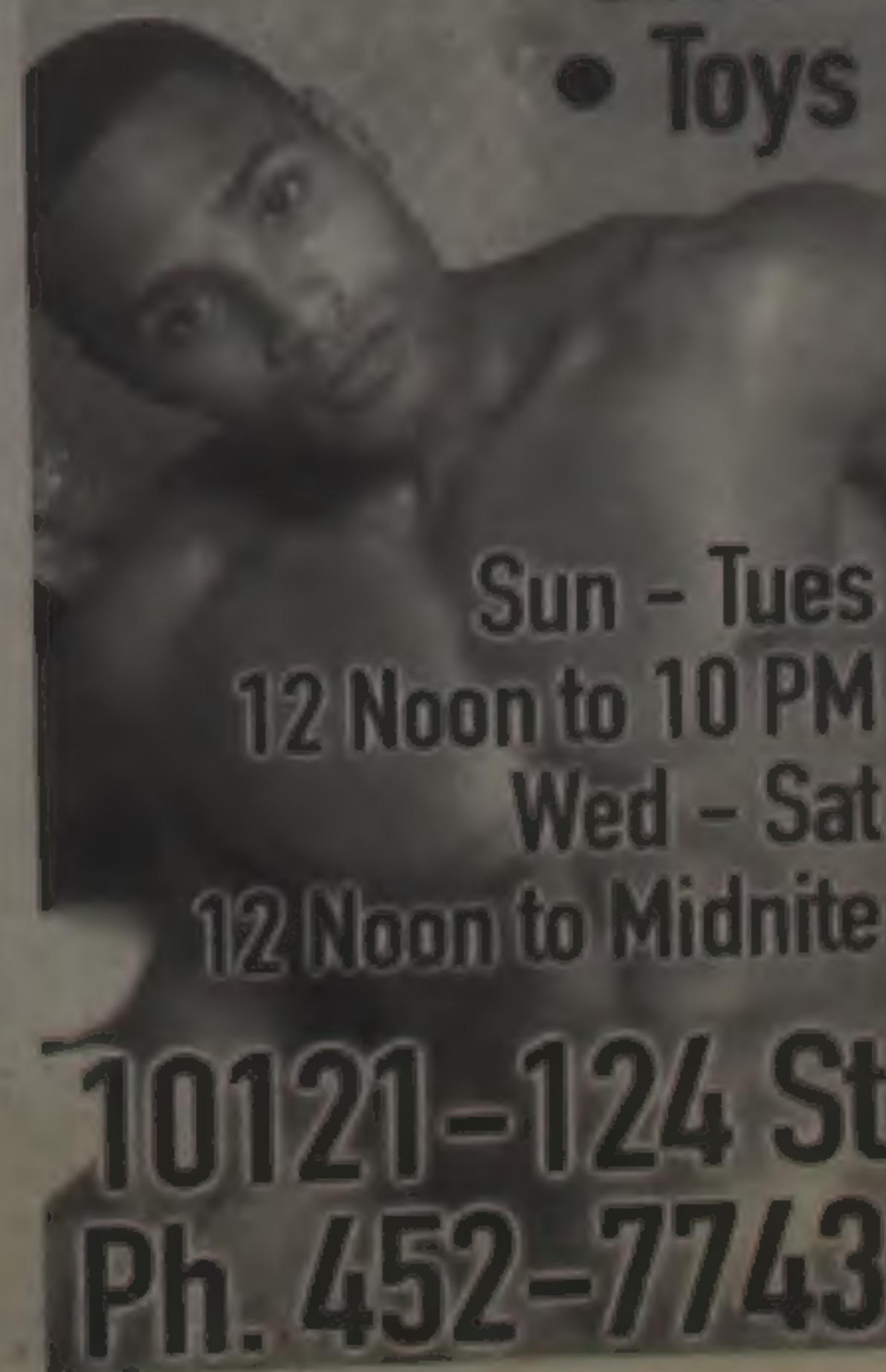
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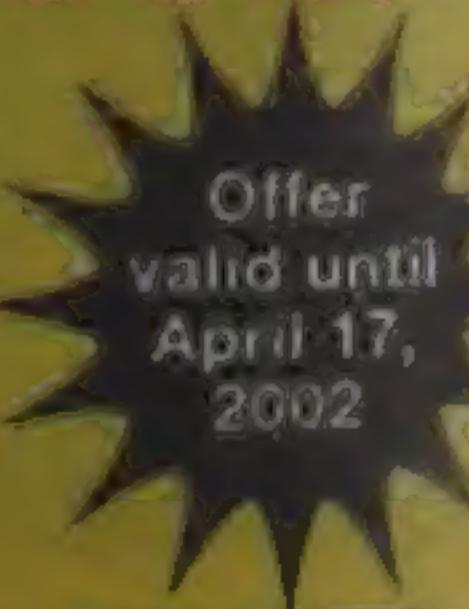
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